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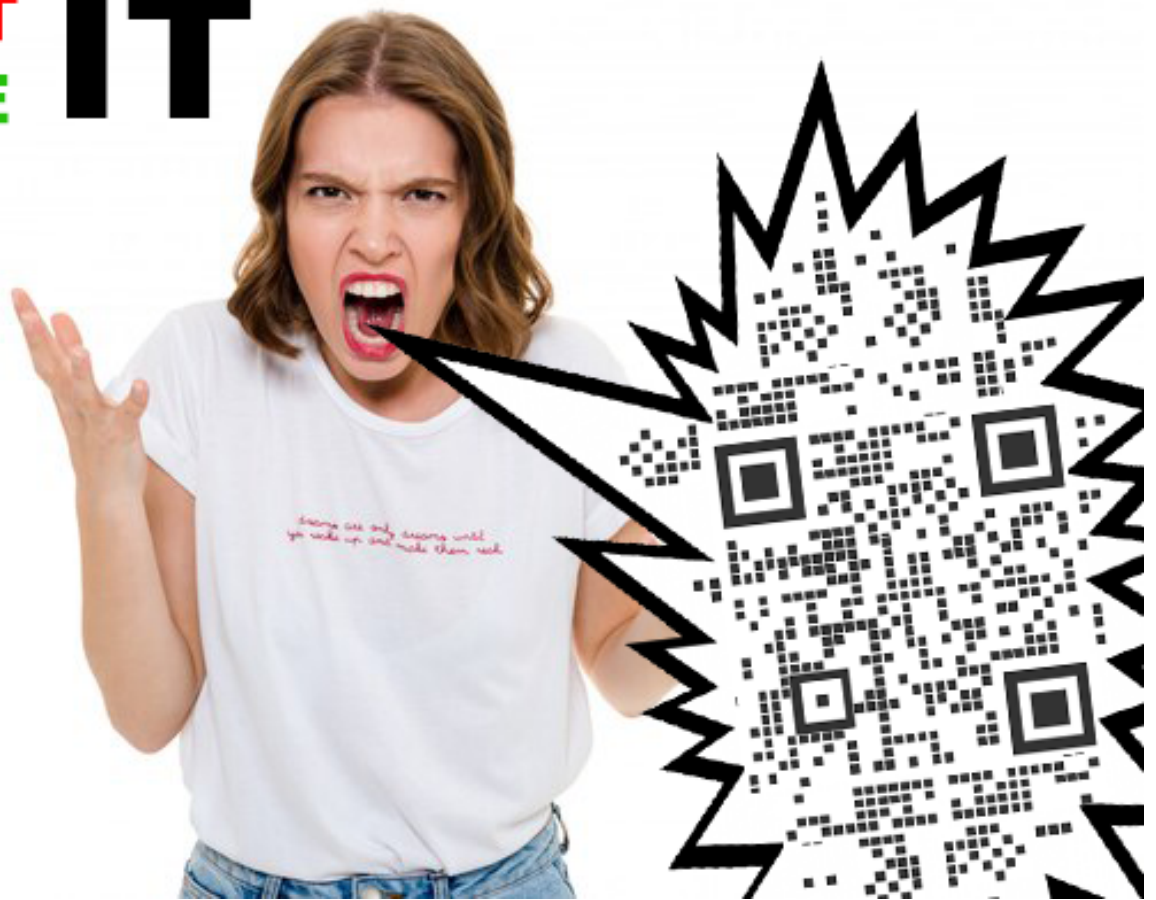
USES AND

CHARACTERISTICS

BY
Shirley Hibberd

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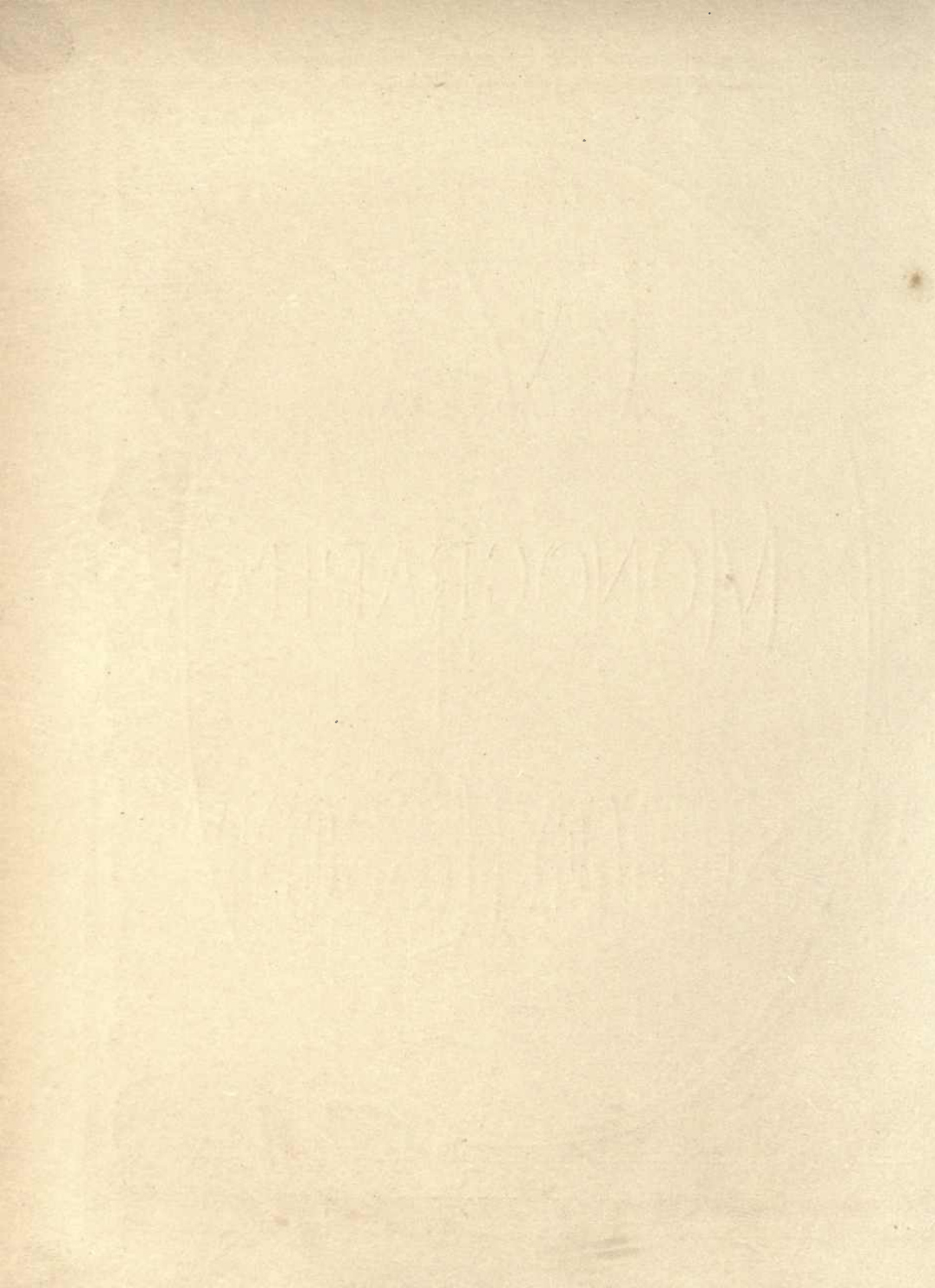
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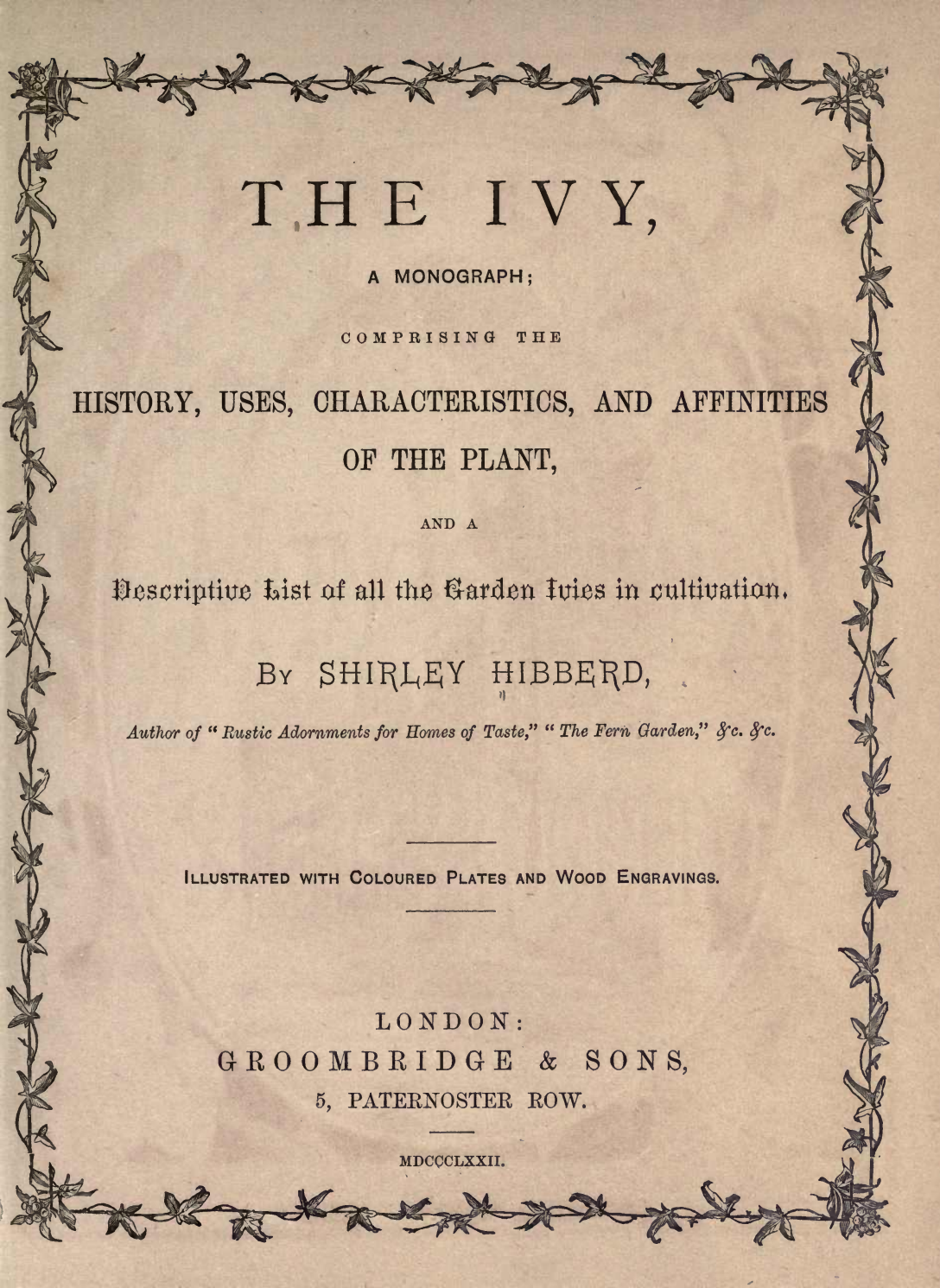


THE
IVY
A
MONOGRAPH
BY
SHIRLEY HIBBERD

ENTRANCE GATE.
CONWAY CASTLE.

LONDON. GROOMBRIDGE & SONS.



A decorative border of ivy leaves and vines frames the entire page.

THE IVY,

A MONOGRAPH;

COMPRISING THE

HISTORY, USES, CHARACTERISTICS, AND AFFINITIES
OF THE PLANT,

AND A

Descriptive List of all the Garden Ivies in cultivation.

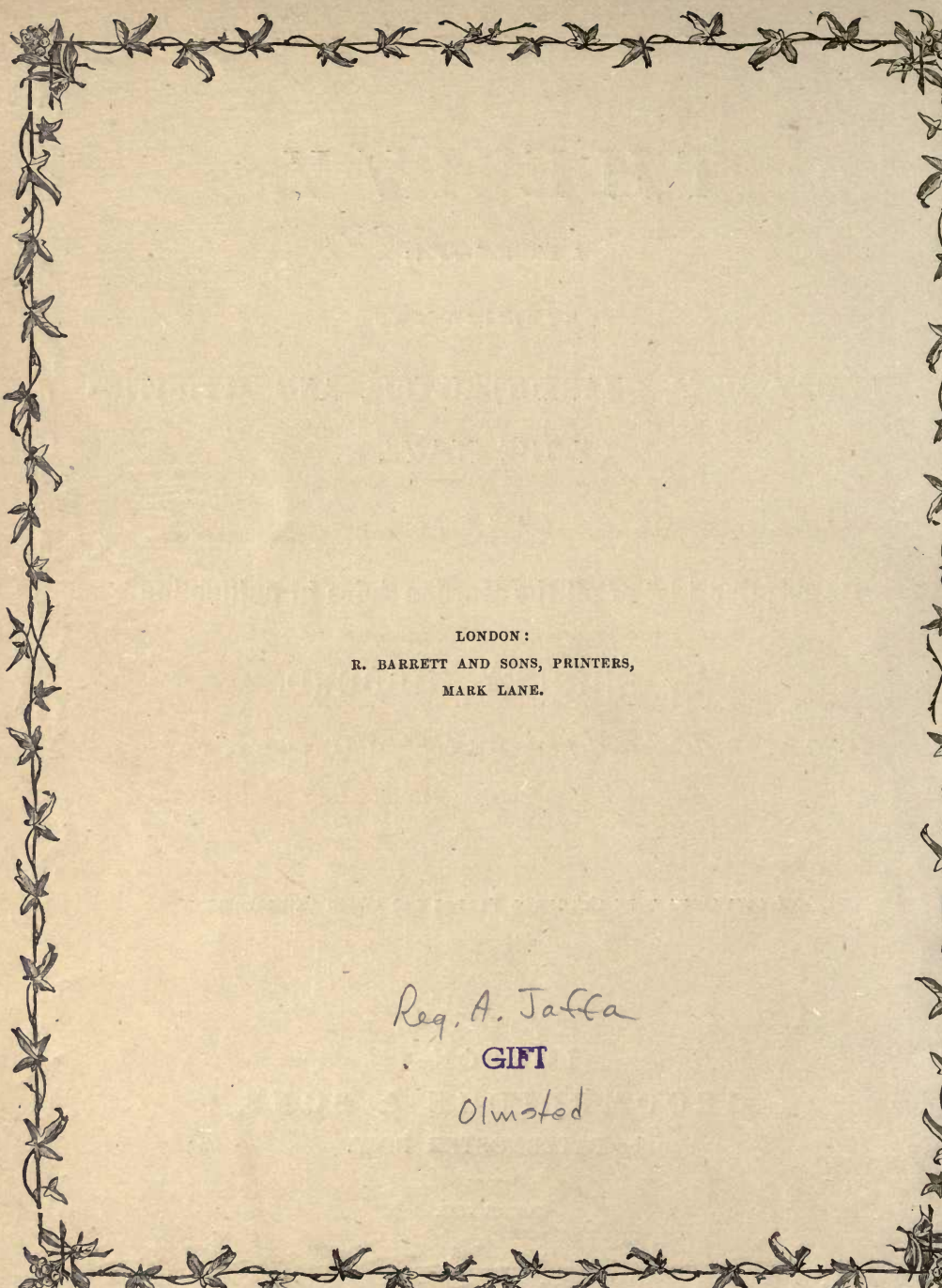
BY SHIRLEY HIBBERD,

Author of "Rustic Adornments for Homes of Taste," "The Fern Garden," &c. &c.

ILLUSTRATED WITH COLOURED PLATES AND WOOD ENGRAVINGS.

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GROOMBRIDGE & SONS,
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TO

JOSEPH JOHN FOX, Esq., M.R.C.S.,

AND FELLOW OF THE STATISTICAL SOCIETY,

THIS WORK ON "THE IVY" IS, WITH AGREEABLE REMEMBRANCES AND

THANKFUL ACKNOWLEDGMENTS OF MANY PERSONAL FAVOURS,

WITH HIS PERMISSION, DEDICATED,

BY

HIS FRIEND AND NEIGHBOUR,

SHIRLEY HIBBERD.

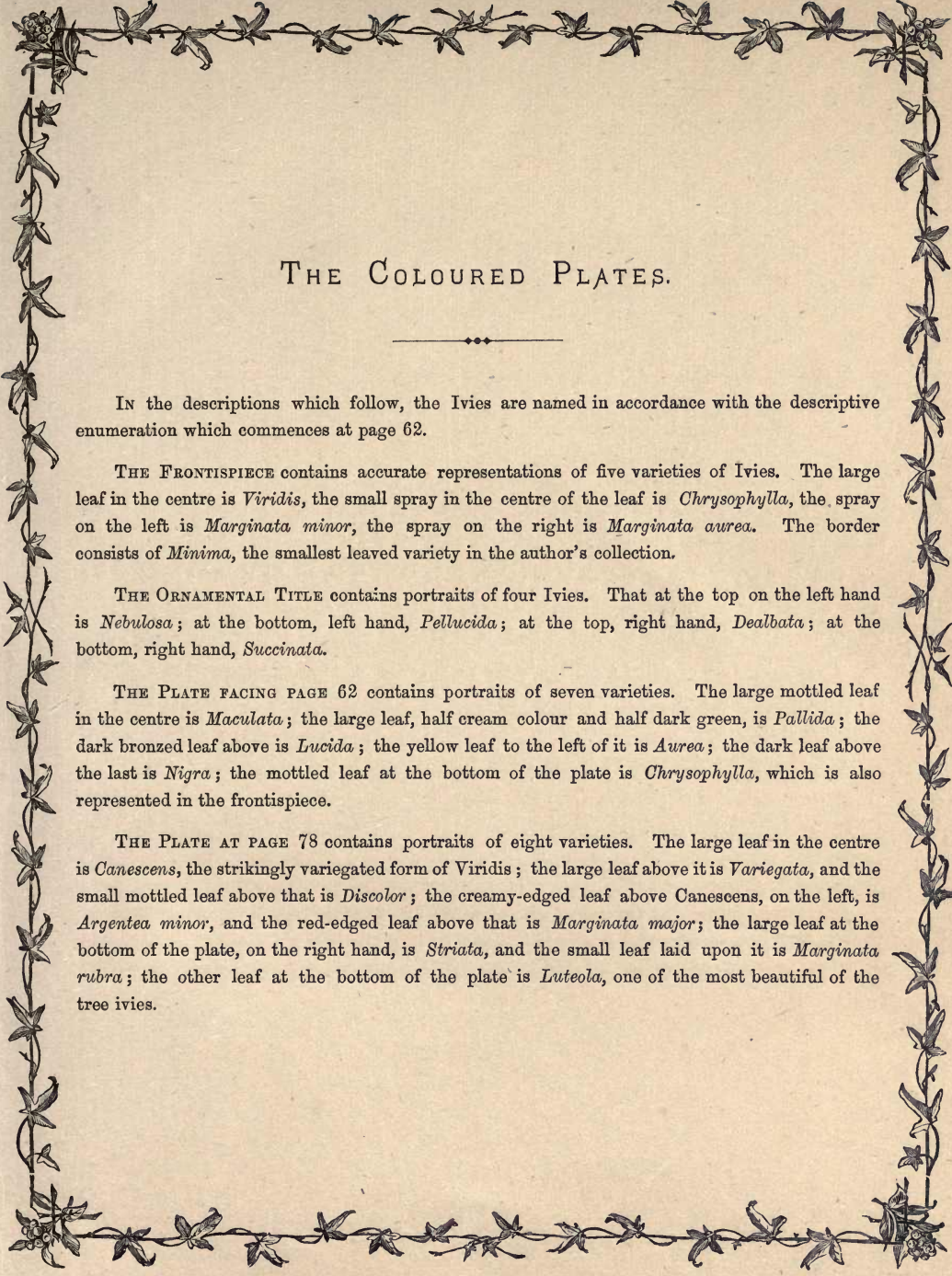
STOKE NEWINGTON,

April, 1872.

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A decorative border of ivy leaves and vines frames the entire page. The border is composed of a continuous line of leaves and stems, with some leaves showing detailed venation. The leaves are arranged in a somewhat regular pattern, with some larger leaves and some smaller ones, creating a lush, naturalistic frame.

THE COLOURED PLATES.

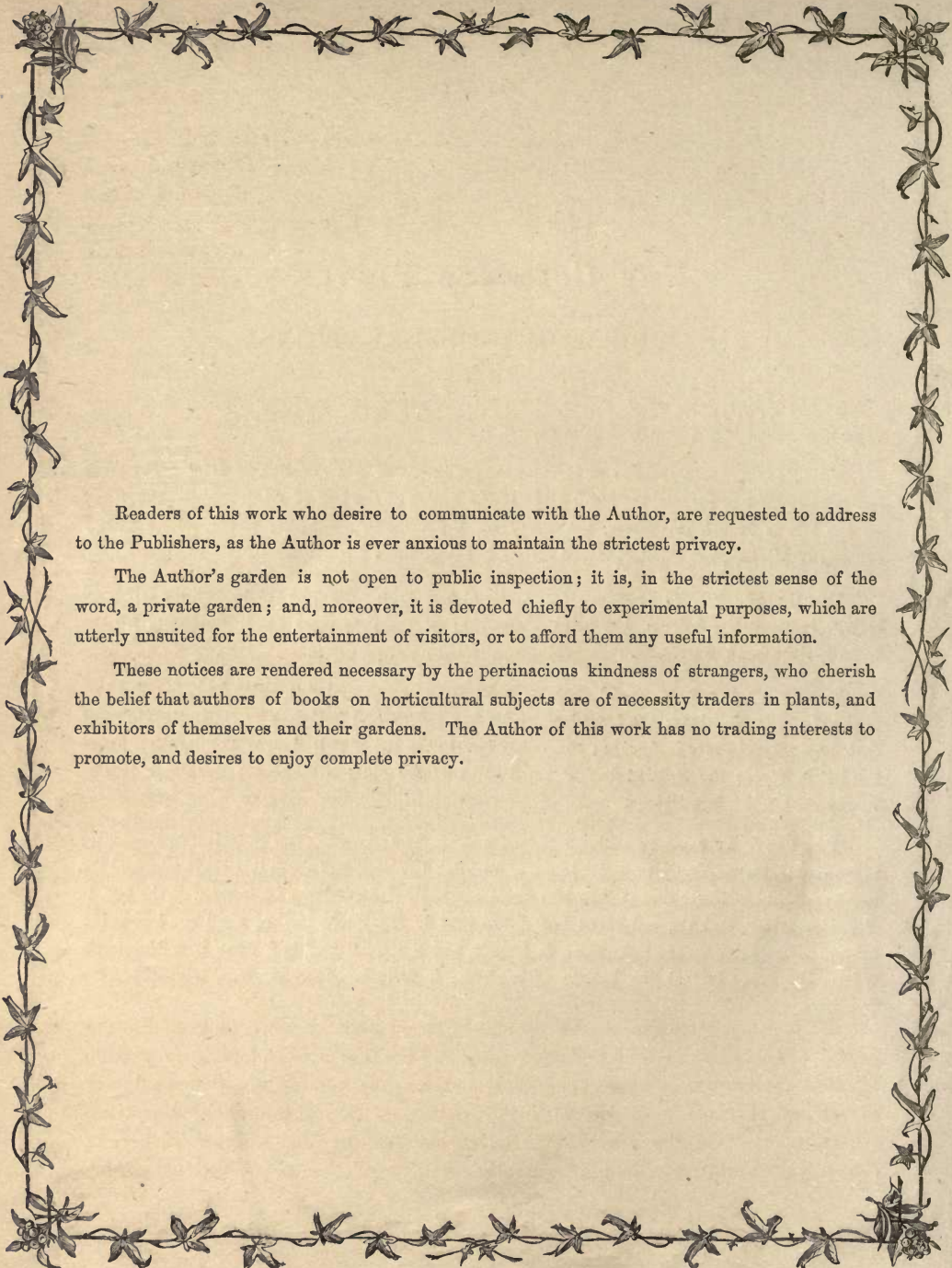
IN the descriptions which follow, the Ivies are named in accordance with the descriptive enumeration which commences at page 62.

THE FRONTISPIECE contains accurate representations of five varieties of Ivies. The large leaf in the centre is *Viridis*, the small spray in the centre of the leaf is *Chrysophylla*, the spray on the left is *Marginata minor*, the spray on the right is *Marginata aurea*. The border consists of *Minima*, the smallest leaved variety in the author's collection.

THE ORNAMENTAL TITLE contains portraits of four Ivies. That at the top on the left hand is *Nebulosa*; at the bottom, left hand, *Pellucida*; at the top, right hand, *Dealbata*; at the bottom, right hand, *Succinata*.

THE PLATE FACING PAGE 62 contains portraits of seven varieties. The large mottled leaf in the centre is *Maculata*; the large leaf, half cream colour and half dark green, is *Pallida*; the dark bronzed leaf above is *Lucida*; the yellow leaf to the left of it is *Aurea*; the dark leaf above the last is *Nigra*; the mottled leaf at the bottom of the plate is *Chrysophylla*, which is also represented in the frontispiece.

THE PLATE AT PAGE 78 contains portraits of eight varieties. The large leaf in the centre is *Canescens*, the strikingly variegated form of *Viridis*; the large leaf above it is *Variegata*, and the small mottled leaf above that is *Discolor*; the creamy-edged leaf above *Canescens*, on the left, is *Argentea minor*, and the red-edged leaf above that is *Marginata major*; the large leaf at the bottom of the plate, on the right hand, is *Striata*, and the small leaf laid upon it is *Marginata rubra*; the other leaf at the bottom of the plate is *Luteola*, one of the most beautiful of the tree ivies.



Readers of this work who desire to communicate with the Author, are requested to address to the Publishers, as the Author is ever anxious to maintain the strictest privacy.

The Author's garden is not open to public inspection; it is, in the strictest sense of the word, a private garden; and, moreover, it is devoted chiefly to experimental purposes, which are utterly unsuited for the entertainment of visitors, or to afford them any useful information.

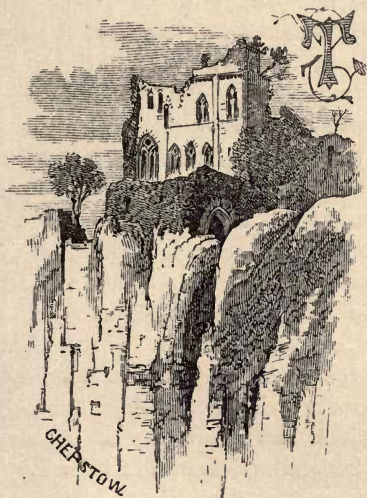
These notices are rendered necessary by the pertinacious kindness of strangers, who cherish the belief that authors of books on horticultural subjects are of necessity traders in plants, and exhibitors of themselves and their gardens. The Author of this work has no trading interests to promote, and desires to enjoy complete privacy.

THE IVY.

I.—PREFATORY OBSERVATIONS.

"The sun, the moon, the stars, the seas, the hills and the plains—
Are not these, O Soul, the Vision of Him who reigns?"

TENNYSON'S "HIGHER PANTHEISM."



THE object of the present work is to present to public notice a few particulars of the history, habits, and uses of that well-known plant, the Ivy. The author has, for some fifteen or more years past, given especial attention to this subject, and has by various means, such as ivy-hunting in the woods, purchase from gardens, and the practice of cross-breeding, obtained upwards of two hundred varieties of the plant, many of them presenting the most diverse characteristics, and maintaining those characteristics when subjected for a considerable length of time to cultivation. For the purposes of this work, a selection has been made of the most distinct and beautiful varieties, including only such as have proved to be constant, and apparently worthy to be named and cultivated.

In inviting attention to the varieties figured and described in the following pages, it is a pleasure to be enabled to announce that a considerable proportion of them are known in nursery gardens, and may be obtained in the usual way as articles of trade. It was with the view, chiefly, of improving the trade collections that, in the year 1869, the author sold to Mr. Charles Turner, of the Royal Nurseries, Slough, examples of fifty of the most distinct garden

varieties that were considered suitable to put into commerce. Before this was done, however, a careful revision of the names, and a close comparison of all known garden ivies was made, in order to eliminate from the catalogue a mass of confusing jargon, and remove from the garden every named variety that lacked distinctness of character. This proved a laborious though most agreeable task, and it is hoped that the results herein offered to public notice will prove sufficiently interesting to justify the author in having bestowed so much time and thought upon the subject.

It is proper, in these prefatory observations, to indicate to what extent the author is indebted to other than his own labours and resources. As to the collection then; many of the varieties have been obtained from gardens again and again, but usually under different names, and those names too often so utterly unsuitable as to convey false impressions of the plants they were applied to. Others have been obtained direct from woods and ruins, where nature had produced and planted them in her own way; and others, again, have been raised in the author's garden, and represent the capabilities of the ivy for variation as the result of crossing. As to the names, there was but one course possible—so it seemed, at least—and that was, to abolish them without hesitation in every case in which they had a cumbrous form, or were misleading, or were other than descriptive. The result is, that only some half-dozen of the original garden names remain, and the whole of the names in the enumeration now presented are framed upon a system the two principal requirements of which are, that they must be as simple as possible, and in every case indicative of the most striking characteristics of the plants to which they are applied. The rude handling to which the names heretofore recognised have been subjected, will, perhaps, arouse a shadow of indignation; but the reader who is familiar with the incongruities and absurdities of botanical nomenclature, and especially the more strictly horticultural branch of it, will only need to glance through the following pages to be convinced that in a work of this kind a new and systematic nomenclature was actually needed to save it from the guilt of making confusion worse confounded.

In a paper on "Garden Ivies," contributed to the Linnæan Society by the author, in 1869, the necessity for a revision of the names was thus explained:—

"In adopting or inventing names for the most distinctive kinds in the collection, an endeavour has been made to harmonise the requirements of the cultivator with the usages of the botanist. For garden purposes, one descriptive name, which can be easily remembered, or, at all events, easily associated with

the plant it represents, is the great desideratum. Commemorative names are simply useless as aids to identification, and geographical names are nearly useless when good; and as they are generally bad, they are also generally objectionable. *Hedera Canariensis* may be cited as an example. It is the Canary Islands ivy of the botanist, the Irish ivy of the horticulturist, the African ivy of the traveller. The necessity of a revision of the nomenclature of the Ivies may be established by a glance at any garden list of them. Thus, for example, we find, even in the best catalogues, such names as *Hedera helix arborescens baccifera lutea*. Now, to say nothing about scientific proprieties, such names spread over a collection of a hundred or so varieties constitute a painful burlesque of botanical nomenclature. The plan I have adopted makes an end of all such difficulties; it provides for every distinctive kind a descriptive name, which can be taken up into its proper connections by the botanist—if the botanist will adopt it—while for the use of the gardener it is valuable, both as a key to the character of the plant, as well as a suggestion of its existence. To carry out this plan in its entirety, I have been compelled to assign to two out of the three reputed species of *Hedera* new specific designations, which I trust the botanist will allow, if only in aid of an experiment which has for its principal objects simplicity and utility in the nomenclature of plants. Thus, 'the Canary' or 'Irish' ivy is in this classification designated *Hedera grandifolia*; and the Colchican ivy, more generally known as *H. Rœgnieriana*, is named *H. coriacea*."

For a full comparison of established garden varieties, collections were obtained from various quarters, in several cases at the cost of considerable trouble to those who supplied them. To Messrs. Veitch & Son, of the Royal Exotic Nurseries, Chelsea; and to Messrs. Osborn & Son, of the Nurseries, Fulham; thanks are especially due for their contribution to the collection of all the varieties they have cultivated or could obtain. To J. J. Fox, Esq., of Stoke Newington, to whom this work is dedicated, the author is indebted for assistance in the revision of the nomenclature, and gladly renders hearty thanks. The illustrations, both in colour and on wood, are from the pencil of Alfred Slocombe, Esq., to whom also thanks are due for the patient care he has taken from first to last to gratify the author's whim and to present lifelike portraits of the pets selected for especial distinction. If it should appear to any that the publication of this work is a rash proceeding, they will be spared the necessity of wasting pity on the author by the announcement with which these prefatory observations will conclude, that he is more concerned to do justice to his hobby than to derive profit from this undertaking. That the sale of this book should be

sufficient even to reimburse the outlay incurred in its mechanical production, is more than can be reasonably anticipated, but it is hoped that the endeavour will be appreciated by those who are equal to the perception of its spirit, and competent to criticise the details in which it is expressed. The well-known passage in Claudian enunciates this view most happily, and the indulgence of the reader is solicited that it may be allowed to stand here as representing the feeling with which this undertaking was entered upon—

*"Hic patet ingeniis campus: certusque merenti
Stat favor: ornatur propriis industria donis."*



Oh, a dainty plant is the Ivy green,
That creepeth o'er ruins old!
Of right choice food are his meals I ween,
In his cell so lone and cold.
The wall must be crumbled, the stone decayed,
To pleasure his dainty whim:
And the mouldering dust that years have made,
Is a merry meal for him.

Creeping where no life is seen,
A rare old plant is the Ivy green.

II.—HISTORICAL AND LITERARY MEMORANDA.

“ Here stood a shatter’d archway plumed with fern ;
And here had fallen a great part of a tower,
Whole, like a crag that tumbles from the cliff,
And like a crag was gay with wilding flowers :
And high above a piece of turret stair,
Worn by the feet that now were silent, wound
Bare to the sun, and monstrous ivy stems
Claspt the grey walls with hairy-fibred arms,
And suck’d the joining of the stones, and look’d
A knot, beneath, of snakes ; aloft, a grove.”

TENNYSON’S “GERAINT AND ENID.”



the earliest days of civilisation, the Ivy acquired renown by its association with religious rites and social usages. Though of small value in the arts, it would attract attention by its beauty, and its evident fitness to serve as an emblem of the earth's productiveness, and of the health and length of days that men desire. The wild ivy of our woods, though one of the most beautiful of sylvan plants, is so much inferior in beauty to the ivies of Egypt and Greece, that it is impossible to connect the plant with its history in a way to satisfy the mind unless we take into account that the ivy of classic lore is a more lordly plant than ours—a representative of power as well as of beauty, presenting a wondrous wealth of highly-polished leafage, and crowned with gracious corymbs of golden berries.

The most renowned of all the ancient usages in which the Ivy bore a con-

spicuous and necessary part, were those which accompanied the worship of Bacchus. But therein we behold the degradation of a nobler idea, for Bacchus claimed the ivy only as the base transmutation of Osiris, the wonderful traveller and conqueror, the builder of cities, the instructor of mankind in husbandry and agriculture. The Egyptian lawgiver first adopted the ivy, or first had the ivy assigned to him, as a symbol suggestive of his benefactions to mankind, and a reminder of the reverence due to his name and authority. Hence the ivy was called in the Egyptian language *chen-osiris*, "the plant of Osiris"; and the ivy-wreathed thyrsus, which in after days became the sign of licentious orgies, was originally the emblem of virtue, prosperity, and beneficence.¹ The consecration of the ivy to Osiris is amply illustrated in Egyptian sculptures and hieroglyphics. It appears that three plants at least, in addition to the vine, were associated with observances commemorative of the great hero of the Egyptian mythology. The ivy, however, was the plant required, and these others were employed as substitutes at times or in places when the proper emblem could not be obtained. Pliny records that *Solanum dulcamara*,² the common bitter sweet, was used in Egypt for chaplets in place of ivy, and the sculptures indicate that *Periploca secamone* was employed in the same manner.³

"At Medeenet Haboo is a remarkable instance of the ceremony of carrying the sacred boat of Pthah-Sokari-Osiris, which may represent the funeral of Osiris. It is frequently introduced in the sculptures; and in one of the tombs of Thebes this solemnity occurs, which, though on a smaller scale than on the walls of Medeenet Haboo, offers some interesting peculiarities. First comes the boat, carried, as usual, by several priests, superintended by the pontiff, clad in a leopard-skin; after which two hieraphori, each bearing a long staff, surmounted by a hawk; then a man beating the tambourine, behind whom is a flower with the stalk bound round with ivy (or the periploca, which so much resembles it). These are followed by two hieraphori (or bearers of holy emblems), carrying each a staff with a jackal on the top, and another carrying a flower; behind whom is a priest turning round to offer incense to the emblem of Nofre-Atmoo. The latter is placed horizontally upon six columns, between each of which stands a human figure, with uplifted arms, either in the act of adoration or aiding to support the sacred emblem, and behind it is an image of the king kneeling; the whole borne on the usual staves by several

¹ Plutarch, in "Isis and Osiris," establishes the identity of Osiris and Bacchus.

² Pliny calls it *Strychnum ortrychos*.

³ So also Diodorus, I. 17.

priests, attended by a pontiff in his leopard-skin dress. In this ceremony, as in some of the tales related of Osiris, we may trace those analogies which led the Greeks to suggest the resemblance between that deity and their Bacchus; as the tambourine, the ivy-bound flower or thyrsus, and the leopard-skin, which last recalls the leopards that drew his car."¹

It has perplexed the critics to account for the constant association of the ivy with the rites of Bacchus, and the only clue to an explanation that could be found was its reputed power to modify the intoxicating effect of wine—a power which it appears to possess in no greater degree than any other plant that might be selected; for to steep a mass of herbage in wine must at once dilute it by the admixture of crude vegetable juices, and promote the evaporation from it of alcohol. But, if we adopt Plutarch's view, Bacchus comes to us provided with the vestments of an elder god, and, as the father planted the vine and secured the praises of men, the son will promote the drinking of the "blood of the grape," and obtain the praises of men less worthily. Pliny insists that the first garlands were used by Bacchus, and were composed of ivy;² "and in later ages they commonly made use of ivy and amethystus as preservatives against drunkenness."³ We have but to read the Greek dramatists to make abundant acquaintance with the Bacchanalian orgies and the relation of our plant to them. In the "*Bacchæ*" of Euripides the chorus thus invokes the god—

"In all thy golden-glowing bloom
Come from Olympus, Bacchus, come,
Thy thyrsus shake, and check his savage rage!⁴
Where, Bacchus, dost thou now delight
To lead thy hallowed band?
On Nysa's savage-nursing height
Shakest thou thine ivy wand?"⁵

Virgil takes his *Æneis* to the court of King Latinus. The wandering prince is promised the king's only daughter Lavina, and a terrible stir follows in opposition to the match, the leader in it being the queen-mother Amata. Finding the king immovable,

¹ Wilkinson's "*Ancient Egyptians*," I. 284.

² Lib. xvi. c. 1.

³ Potter's "*Grecian Antiquities*."

⁴ This refers to Pentheus of the "dragon brood," who was torn in pieces by his mother and sisters for despising the rites of Bacchus.

⁵ Potter's "*Euripides*," V. 598—604.

"She feign'd the rites of Bacchus; cry'd aloud,
 And to the buxom god the virgin vow'd.
 'Euoi! O Bacchus!' thus began the song;
 And 'Euoi' answered all the female throng.
 'O virgin worthy thee alone!' she cried;
 'O worthy thee alone!' the crew replied.
 'For thee she feeds her hair, she leads thy dance,
 'And with thy winding ivy wreaths her lance.'"¹

It is in connection with the worship of Bacchus that the only mention of the ivy occurs in the sacred books of the Hebrews. "Mention of this plant is made only in 2 Maccabees vi. 7, where it is said that the Jews were compelled, when the feast of Bacchus was kept, to go in procession, carrying ivy to this deity, to whom it is well known this plant was sacred. Ivy, however, though not mentioned by name, has a peculiar interest to the Christian, as forming the 'corruptible crown' (1 Cor. ix. 25), for which the competitors at the great Isthmian games contended, and which St. Paul so beautifully contrasts with the 'incorruptible crown' which shall hereafter encircle the brows of those who run worthily the race of this mortal life."² This is the passage: "And in the day of the king's birth, every month they were brought by bitter constraint to eat of the sacrifices; and when the feast of Bacchus was kept, the Jews were compelled to go in procession to Bacchus, carrying ivy."

Whether Pliny is right or wrong as to the first use of garlands, it is certain that they were largely employed by the Greeks and Romans; but by the Greeks more especially in religious ceremonies and political and social celebrations. It concerns us only to inquire into those garlands in which our plant had a place, and undoubtedly the connection is close enough between garlands and ivies and cups and their customs. "The cups used by the ancient Greeks were very plain, and agreeable to the rest of their furniture, being usually composed of wood or earth. Afterwards, when they began to imitate the pride and vanity of the Asiatics, their cups were made of silver, gold, and other costly materials." . . . "The cups were compassed about with garlands, and filled up to the brim."³ The ivy, we may be sure, had a conspicuous place in the garlands. They must have been drinking cups of the old Greek model that Virgil had in mind when writing his third

¹ Dryden's "Æneis," VII. 542—549.

² Smith's "Dictionary of the Bible," III. Appendix A. to vol. i. p. lxi.

³ Potter's "Grecian Antiquities."

Pastoral, and that he should have them garlanded with ivy is the proper compliment of Menalcas to the social usages of his own day—

“Two bowls I have, well turn’d, of beechen wood;
Both by divine Alcimedon were made;
To neither of them yet the lip is laid;
The lids are ivy, grapes in clusters lurk
Beneath the carving of the curious work.”¹

The origin of the ivy itself, as taught by Ovid, is scarcely worthy of notice; for, at the best, it is but fanciful foolishness; but as it stands apart from the ceremonies and customs just alluded to, space may here be found for a brief quotation without bringing upon this humble endeavour the charge of needless diffuseness. In the fourth book of the *Metamorphoses* occurs the story of Alcithoe and her sisters transformed to bats, by the power of Bacchus, as a punishment for their scorn of the bibulous deity. As translated by Mr. Eusden, the passage reads as follows:—

“But Mineus’ daughters still their tasks pursue,
To wickedness most obstinately true;
At Bacchus still they laugh, when all around,
Unseen, the timbrels hoarse were heard to sound.
Saffron and Myrrh their fragrant odours shed,
And now the present Deity they dread.
Strange to relate! here ivy first was seen,
Along the distaff crept the wondrous green;
Then sudden, springing vines began to bloom,
And the soft tendrils curl around the loom;
While purple clusters dangling from on high,
Tinged the wrought purple with a second dye.”²

References to the ivy in the classics are so numerous that they might afford an agreeable subject for an extensive analysis, which would probably afford much entertainment and some little instruction. A few of the first that occur to us will suffice, however, for present purposes. In his fifth Pastoral, Virgil declares that Daphnis first employed the ivy in commemoration of Bacchus:—

¹ Dryden’s translation, v. 55. The original text suggests that the fruit of the ivy was a conspicuous feature of the carving—

“Lenta quibus torno facili superaddita vitis
Diffusos edera vestit palente corymbos.”

ECLOGA III. 38, 39.

² Valpy’s “Ovid,” Book IV. v. 112.

"Fierce tigers Daphnis taught the yoke to bear;
And first with curling ivy dressed the spear.
Daphnis did rites to Bacchus first ordain;
And holy revels for his reeling train." ¹

The licence of the poet being undefined, Virgil did not hesitate to mingle the ivy with the laurel in preparing a wreath for "Great Pollio" :—

"Amidst thy laurels let this ivy twine :
Thine was my earliest muse ; my latest shall be thine." ²

Horace had the like appreciation of the ivy as a plant of honour, for in his first ode he glorifies Mæcenas by the offer of an ivy-wreath, in token of his grace and learning :—

"An ivy-wreath, fair learning's prize,
Raises Mæcenas to the skies." ³

In the ceremonies of later times our plant has enjoyed more honourable distinctions. When the early Christians accommodated their celebration of the birth of Christ to the observances of the feast of Saturn, or to the jubilations of the Druids, the ivy was mingled in the Christmas garland, and thenceforth acquired a proper place in pleasant usages that continue to this day. The holly and the ivy have from the earliest times held the mastery in providing the green garniture of the Christmas feast, and in many a bright old carol are their virtues celebrated in connection with the great season of rejoicing in the Christian year. A scrap from one of these must have place here as a proper link in the chain of evidence of the historical importance of our plant :—

¹ Dryden's translation, v. 27—30. In the original the reading is :—

"Daphnis et Armenias curru subungere tigres
Instituit, Daphnis thiasos inducere Baccho,
Et foliis lentas intexere mollibus hastas."

ECLOGA V. 29—31.

² Dryden's translation, v. 17, 18. In the original the reading is :—

— "Atque hanc sine tempora circum
Inter victrices ederam tibi serpere lauros."

ECLOGA VIII. 12, 13.

³ Francis's translation. In the original the reading is :—

"Te doctarum edere præmia frontium
Dis miscent superis."

CARMEN I. 29, 30.

"Ivy hath a lybe; she laghtit with the cold,
So mot they all hafe that with Ivy hold.
Nay, Ivy! Nay, hyt shall not.

"Holly hat berys as red as any Rose
The foster the hunters, kepe hem from the doo.
Nay, &c.

"Ivy hath berys as black as any slo;
There com the oule and ete him as she go.
Nay, &c.

"Holly hath byrdys, aful fayre flock,
The Nyghtyngale, the Poppyngy, the gayntyl Lavyrok.
Nay, &c.

"Good Ivy! what byrdys ast thou?
Non but the howlet that kreye 'How! how!'
Nay, Ivy, &c." ¹

That the ivy should be adopted as a tavern sign, and give its name to some few places, may be considered necessary consequences of its association, first with Pagan, and afterwards with Christian festivals; or of the imposing drapery it supplied to many an edifice or scrap of rock where it had enjoyed full scope for many years to spread, and hold and beautify with its hale green leafage. To make an enumeration of the places that have been named in consequence of their rich garniture of ivy, might prove as tedious to the reader as to the writer, and so it is hoped one reference of the kind will suffice. Ivy Lane, in the City of London, was in olden times a place of far higher importance than in the present day, and took its name from the ivy that grew there on the prebends' houses, "an adjunctive ornament that can scarcely be imagined by the present residents of the closely confined neighbourhood." ²

The part our plant has taken in promoting good cheer, and the excesses that make an ugly fringe to sociality, is full of attraction for those who are curious about old customs.

The oldest sign borrowed from the vegetable kingdom is the Bush: it was a bush or bunch of ivy, box, or evergreen, tied to the end of a pole, such as is

¹ "Harleian Manuscripts," 5346, quoted in Hone's "Every-day Book," I. 1598, 1635.

² Hone's "Every-day Book," II. 1137.

represented in many of the suttlers' tents in the pictures of Wouverman. The custom came evidently from the Romans, and with it the oft-repeated proverb, "Good wine needs no bush" (*Vinum vendibile hedera non est opus*; in Italian, *Al buon vino non bisogna frasca*; in French, *à bon vin point d'enseigne*). Ivy was the plant commonly used: "The tavern-ivy clings about my money and kills it," says the sottish slave in Massinger's "Virgin Martyr" (act iii. sc. 3). It may have been adopted as the plant sacred to Bacchus and the Bacchantes; or perhaps simply because it is a hardy plant, and long continues green. As late as the reign of King James I., many inns used it as their only sign. Taylor, the water poet, in his perambulation of ten shires around London, notes various places where there is "a taverne with a bush only"; in other parts he mentions "the sign of the Bush." Even at the present day, "The Bush" is a very general sign for inns and publichouses; whilst sometimes it assumes the name of the Ivy Bush or the Ivy Green (two in Birmingham). In Gloucester, Warwick, and other counties, where at certain fairs the ordinary booth people and tradesmen enjoy the privilege of selling liquors without a licence, they hang out bunches of ivy-flowers, or boughs of trees, to indicate this sale. As far away as the Western States of North America, at the building of a new village or station, it is no uncommon thing to see a bunch of hay or a green bough hung from above the "grocery" or bar-room door, until such time as a superior decoration can be provided. The bunch being fixed to a long staff was also called the Alepole. Thus, among the processions of odd characters that came to purchase ale at the Tunnyng of Elinour Rummyng:—

"Another brought her bedes
Of jet or of coale,
To offer to the Alepole."

These Alepoles, from the very earliest times, continued to enlarge and encroach upon the public way. The bunch gradually became a garland of flowers of considerable proportions, whence Chaucer, describing the Sompnour, says:—

"A garlond hadde he sette upon his hede
As gret as it were for an alestake."

Afterwards it became a still more elegant object, as exemplified by the Nag's Head in Cheapside, in the print of the entry of Marie de Medici. Finally, it appeared as a crown of green leaves, with a little Bacchus bestriding a tun dangling from it. Thus the sign was used simultaneously with the bush. "If these houses [ale-houses] have a boxe-bush or an old post, it is enough to show their profession.

But if they be graced with a signe compleat, it's a signe of a good custome."¹ In a masque of 1633, the constituents of a tavern are thus described: "A flaminge red lattice, seuerall drinking roomes, and a backe doore; but *especially a conceited signe and an eminent bush.*" "Tavernes are quickly set up; it is but hanging out a bush at a nobleman's or an alderman's gate, and 'tis made instantly."² In a woodcut from the "Cent Nouvelle Nouvelles," introduced in Wright's "Domestic Manners," the Bush is suspended from a square board on which the sign was painted—for in France as well as in England signboard and bush went together—

"La taverne levée
L'enseigne et le bouchon,
La dame bien peignée
Les cheveux en bouchon."³

Whilst an English host, in "Good News and Bad News," says: "I rather will take down my bush and sign than live by means of riotous expense." Gradually, as signs became more costly, the bunch was entirely neglected and the sign alone remained.⁴

It is not often that we meet with the ivy in modern poetry, and possibly the fewness of its obvious characters may account for the rarity with which it has suggested a metaphor or a fanciful comparison. To the "poet's eye in a fine frenzy rolling," the intimate relations between the plant and the scenes it loves to warm and beautify have been always evident. In the simpering "language of flowers" it stands well for friendship, with the motto "I die where I am attached."

The mind given to the perception of analogies will not fail to regard it as the emblem of immortality and ever-renewing youth; for it gives to death the countenance of life, ever smiling with health and beauty. Byron's description of the tomb of Cecilia Metella derives a wonderful richness from the time-defying ivy, "the garland of eternity":—

¹ "The Country Carbonadoed." By D. Lupton, 1632. *Voce Alehouse.*

² Shirley's "Masque of the Triumph of Peace."

³ "The tavern opened

With signboard and bush;

The landlady's hair neatly dressed,

Tied up in a knot."

—*Chanson Nouvelle des Tavernes et Tavernieres, Fleur des Chansons Nouvelles.* Lyon, 1586.

⁴ Hotten's "History of Sign Boards."

"There is a stern round tower of other days,
 Firm as a fortress with its fence of stone,
 Such as an army's baffled strength delays,
 Standing with half its battlements alone,
 And with two thousand years of ivy grown,
 The garland of eternity, where wave
 The green leaves over all by time o'erthrown;—
 What was this tower of strength?—within its cave
 What treasures lay so lock'd, so hid?—A woman's grave."¹

How striking the contrast between this and the glorious song of "The Ivy Green," by Charles Dickens, which the world has accepted in joyfulness for an unfading garland to keep the memory of the writer fresh for ever in the hearts of men! And yet, though they so differ in tone, they rest upon the same observation and breathe the same train of thought—

"Whole ages have fled and their works decay'd,
 And nations have scatter'd been;
 But the stout old Ivy shall never fade,
 From its hale and hearty green.
 The brave old plant in its lonely days
 Shall fatten upon the past;
 For the stateliest building man can raise
 Is the Ivy's food at last.
 Creeping on where time has been,
 A rare old plant is the Ivy green."

To dissociate the plant from age and ruin and the still staunch memorials of the past appears to be impossible with modern poets, but their elder brethren knew the plant for its buxomness, its suggestions of conviviality, and its aid as an emblem in the manifestation of religious feeling. In "The Excursion," Wordsworth employs it most quaintly in aid of a description of a rustic patriarch—

"He was a peasant of the lowest class:
 Grey locks profusely round his temples hung
 In clustering curls, like ivy, which the bite
 Of winter cannot thin; the fresh air lodged
 Within his cheek, as light within a cloud;
 And he returned our greeting with a smile."²

¹ "Childe Harold," Canto IV. stanza 99.

² "The Excursion," Book VII.

The same idea occurred to Keats when describing the preparations for the worship of the "great god Pan"—

— "Close after these,
Now coming from beneath the forest trees,
A venerable priest full soberly,
Begirt with ministering looks: alway his eye
Steadfast upon the matted turf he kept,
And after him his sacred vestment swept.
From his right hand there swung a vase, milk-white,
Of mingled wine, out-sparkling generous light;
And in his left he held a basket full
Of all sweet herbs that searching eye could cull:
Wild thyme, and valley-lilies whiter still
Than Leda's love, and cresses from the rill.
His aged head, crown'd with beechen wreath,
Seem'd like a poll of ivy in the teeth
Of winter hoar." ¹

Mention of the ivy occurs only four times in all the works of Shakspeare, and he never alludes to it as representing or restoring the "light of other days." This has been attempted by a later and a feebler pen with some degree of success, as will be seen by the pleasing verses of Mrs. Hemans that follow:—

Oh! how could fancy crown with *thee*,
In ancient days, the god of wine,
And bid thee at the banquet be
Companion of the vine?
Thy home, wild plant, is where each sound
Of revelry hath long been o'er;
Where song's full notes once peal'd around,
But now are heard no more.

The Roman, on his battle-plains,
Where kings before his eagles bent,
Entwined thee, with exulting strains,
Around the Victor's tent:
Yet there, though fresh in glossy green
Triumphally thy boughs might wave,
Better thou lov'st the silent scene,
Around the Victor's grave.

Where sleep the sons of ages flown,
The bards and heroes of the past;—
Where, through the halls of glory gone,
Murmurs the wintry blast;
Where years are hastening to efface
Each record of the grand and fair;—
Thou, in thy solitary grace,
Wreath of the tomb! art there.

Thou, o'er the shrines of fallen gods,
On classic plains dost mantling spread,
And veil the desolate abodes
And cities of the dead.
Deserted palaces of kings,—
Arches of triumph, long o'erthrown;—
And all once glorious earthly things,
At length are thine alone.

¹ "Endymion," Book I,

Oh! many a temple, once sublime,
 Beneath the blue, Italian sky,
 Hath nought of beauty left by time,
 Save thy wild tapestry!
 And, rear'd 'midst crags and clouds, 'tis thine
 To wave where banners waved of yore,
 O'er mouldering towers, by lovely Rhine,
 Cresting the rocky shore.

High from the fields of air, look down
 Those cyries of a vanish'd race,
 Homes of the mighty, whose renown
 Hath pass'd, and left no trace.
 But thou art there!—thy foliage bright,
 Unchanged, the mountain storm can brave,
 Thou, that wilt climb the loftiest height,
 And deck the humblest grave.

The breathing forms of Parian stone,
 That rise round grandeur's marble halls,
 The vivid hues by painting thrown,
 Rich o'er the glowing walls,—
 The Acanthus, on Corinthian fanes,
 In sculptured beauty waving fair;—
 These perish all—and what remains?
 Thou, thou alone art there!

'Tis still the same—where'er we tread,
 The wrecks of human power we see;
 The marvels of all ages fled,
 Left to Decay and thee!
 And still let man his fabrics rear,—
 August in beauty, grace, and strength,
 Days pass, thou Ivy never sere,
 And all is thine at length!



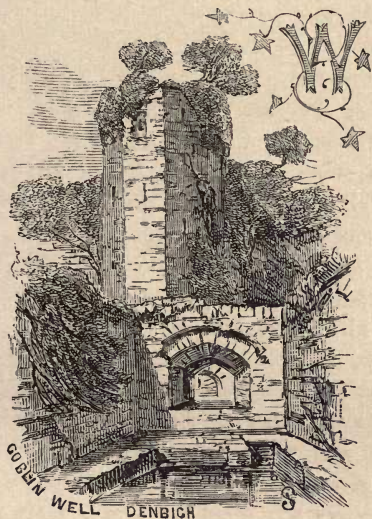
—“Yonder walls, that partly front your town,
 Yon towers, whose wanton tops do buss the clouds,
 Must kiss their own feet.”

TROILUS AND CRESSIDA, IV. 5.

III.—THE CHARACTERISTICS OF THE PLANT.

—— “A wind arose,
And overhead the wandering ivy and vine,
This way and that, in many a wild festoon,
Ran riot, garlanding the gnarled boughs
With bunch and berry and flower thro' and thro'.”

TENNYSON'S “ÆNEID.”



HATEVER may be wanting in the several features of the Ivy, whether of colour, fragrance, changeableness, or simple usefulness, to obtain for it an equal share of admiration with plants that appeal with stronger emphasis to the senses, is amply compensated by characteristics that afford gratification to the spiritual vision. The plant does not, indeed, lack admirers; but few, even amongst the many who profess to be observers of nature, have made themselves acquainted with its life history; that history may not, indeed, even now be fully recited, but an attempt will be made to gather a few materials for the purpose, and set them before the reader in a manner which it is hoped will tend to encourage a more general study of the habits of the plant.

The ivy is a climbing plant. Its nature is to rise above the ground by any help it can obtain, and it is provided by nature with the means of rising in the claw-like processes which are produced throughout the entire length of the stem until it has reached the summit of the object with which, by means of these holding-claws, it has become attached. It will be explained presently that these holders are veritable roots; but, for the present, let us observe the

ivy on its way from the seed out of which the plant first emerges, to the crowning of tree or tower with its flowering and seed-producing branches, which having no further need of holding-claws, cease to produce them. In woods where ivies abound myriads of little seedling plants may be discovered, just showing their glossy leaves above the grass. These leaves are seldom divided, they are usually bluntly triangular without lobes, the more distinctive form of the ivy proper being first developed when the plant has made some progress and found for itself a congenial object of attachment. As we survey the scene, and observe that every tree has its stem wreathed with the ivy, and some trees are heavily garlanded above with the branching growth that produces flowers and fruit, it will be noted that, although little ivy plants stud the ground, they do not anywhere form a carpet on the common surface, and indeed make no progress at all until they can obtain a hold to rise above it. In the garden we see the plant winding on the flat ground as a trailer; in the woods it is quite an exceptional occurrence, it may indeed be termed an accident for it to assume a trailing character. The reason is that the young plants are killed out by the grassy herbage amidst which they begin life; they are suffocated through inability to rise above the common crowd in the midst of which they were born. The seeds that fall at the foot of a tree, a stone, or a tower, have no better conditions for germinating than those that fall amongst rough herbage, but the plants that spring from them are enabled from the first to employ their means of attachment and begin that aspiring life which renders the ivy one of the grandest adornments of the landscape in which it happens to constitute a distinguishing feature. When we meet with sheets of ivy unattached to trees or walls or other perpendicular surfaces, it will generally be found that they are on sloping ground, and it is not at all uncommon to find raised banks on the outskirts of woods and in the vicinity of ruins as richly clothed with the elegant evergreen tracery as the trees and walls on which the plant is more advantageously displayed. The poet Keats was a keen observer of such things, and in his matchless *Endymion* he gives our plant its proper place in the "mighty forest" "upon the sides of Latmos."

—— "Paths there were many,
Winding through palmy fern, and rushes fenny,
And ivy banks."¹

¹ "Endymion," Book I.

To what height a thriving plant is capable of ascending no man knows; for the loftiest sweep of rock, the tallest tree or tower, will be surmounted by it in time if no accident occurs to stop its growth midway. Soon after emerging from its shell as a little plant with lobeless leaves, it begins to put forth leaves that are distinctly lobed, and then the character of the plant is in great part determined. In one district it will be found that the ivies are, for the most part, uniformly three-lobed; in another they are five-lobed; in another they will vary to such an extent that twenty or more distinct varieties may be found in a single acre of woodland, or on one mass of rock or ruin. Nor is it always needful to explore a considerable tract of ground to make acquaintance with its distinctive variations, for all the forms it assumes in one great tract of woodland may be sometimes represented by a single plant. It conducts one some distance towards the romance of botany to find ivy leaves of a dozen distinct forms, some of them remarkable for beauty or oddity, and others of the most commonplace type, all growing on the same stem, and suggesting to the observer that this plant is the Proteus of the vegetable kingdom. Nevertheless, with all this variableness, it will be found that certain typical characters prevail, and that every district possessing definite geological and aerial characters has its own particular form of ivy, or a group that tends more or less to a local type.

It is the nature of the plant to climb, and so far as we know to climb for ever. But having reached the summit of its supporting fabric, its nature is changed. It now ceases to produce holding-claws, and throws out tree-like branches instead of slender clinging stems. The leaves on the branching stems are not lobed, and they are invariably more or less ovate; and, however various, tend invariably to an ovate form, and are harder, smoother, and more glossy, than those on the climbing stems. What occasions this change? The cause undoubtedly is the loss of support. The plant cannot advance any higher, and its branches assume a horizontal position, and the check thus occasioned in the flow of the sap is the secret of the change in the aspects it presents. A careful examination of a plant which has "crowned the edifice" will disclose several intermediate grades of form in the leaves between those that are boldly lobed on the vertical surface, and those that are without lobes above it. These intermediate leaves clothe stems that are in a transitional state, and they strikingly illustrate the explanation offered above that the check in the flow of the sap resulting from the change of attitude of the branch is the cause of the change in the form of the leaves. Now, let us suppose that on the top of a tower clothed with the tree-like growth of ivy we raise a pinnacle.

The tree-like branches that happen to lean against it will put forth climbing shoots with lobed leaves, and these will climb to the summit, and then, arrested in their upward career through lack of support, will assume the arborescent form in precisely the same manner as those on the original summit out of which they sprang. By striking cuttings of the climbing stems, the intermediate stems, and the arborescent stems, we may secure three distinct forms of ivy from one plant, and these forms will keep their characters if some amount of skill is bestowed in cultivating them.

It is not alone in the difference of leafage that the vertical and the horizontal growths differ. The first never produces fruit, the second always does.¹ Hence we may properly distinguish them as *climbing forms* and *fruiting forms* of the same plant. Instead of lengthening out indefinitely, the fruiting form produces shoots of a few inches or a foot or so in length, each shoot terminating in a cluster or umbel of flower buds, which expand into pretty green flowers in September and October, and soon after are succeeded by small spherical fruit, which ripens during the winter, and acquires a black or dark brown colour. In the South of Europe a variety which produces berries of a dull orange hue, the "golden," or "yellow-berried" ivy, is common, and as its leafage is of a lighter green than our black-berried ivy, it contributes in a remarkable degree to the gorgeous colouring of many noble scenes that have roused the emulation of poets and painters to ensure for them the fame they deserve. In that interesting work, "The Flora of the Colosseum of Rome," by Dr. Deakin, the ivy is of course one of the 420 plants found by the botanist growing on the ruins of that magnificent memento of Rome's former pride. The learned author of that work says the ivy covers with pendulous clusters of golden-coloured berries the remains of a large tomb in a vineyard on the right hand of the Appian road, going towards Cecilia Metella's tomb, which is also clothed in some parts with ivy, and is spoken of in "Childe Harold" as the "stern round tower of other days," in the stanza quoted in the last chapter.

Two interesting questions now present themselves for our consideration. To begin with the holding-claws—what are they? Sir J. E. Smith says the stem, when climbing, is "flattened, and attached by dense tufted fibres, which serve for support, not nourishment."² Dr. Deakin says: "The root-like processes . . . are variously formed, but all equally perfect in accomplishing the purpose for which

¹ Some varieties are believed to be sterile, and this should qualify the expression. It is, however, a question if the belief is well founded; in the author's opinion it is not.

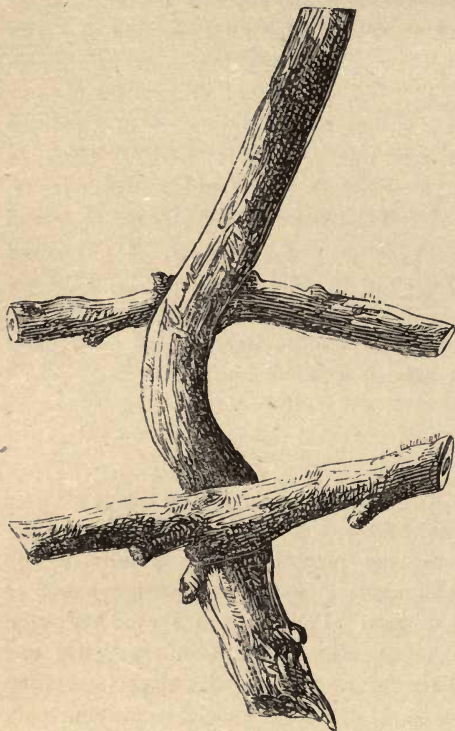
² "English Flora," 1824, I. p. 335.

they were made, namely, the support of the climbing branches, but not as means of absorbing sustenance for the maintenance of its vitality."¹ Dr. Hooker describes the plant as "climbing by adhesive rootlets," and thereby hits the truth more nearly than the authors above quoted, or a score more that might be quoted. For a first essay to determine the point the plant must be frequently examined during the early part of the summer, when the "root-like processes" will be found to be soft, whitish, almost pellucid, variable in size, but always suggestive of a pointed tooth. Very gently do they thrust their way into crevices of bark, or brick, or stone, and there take firm hold, and soon after shrink into tough hair-like fibres, severally weak, but collectively strong, and holding the flattened stem so close and firm to its support that the ivy is always as safe as the wall itself. If, while the claws are tender and pellucid, we cut a portion of the stem, and lay it on a surface of damp moss in a shady place, it will be found that the claws begin immediately to lengthen into true roots, and ramify through the moss in search of nutriment; and, if left alone, will soon sustain the cutting as an independent plant. What shall we say of this experiment, but that it proves the "tufted fibres" to be (in the language of the "Vestiges") true roots that have been arrested in the process of development.

It is impossible to proceed far in the observation of ivies without making the discovery that it is as often an aërial as a terrestrial plant. It can live and thrive without roots in the earth; and wherever there is a grand old wall or ruin much clothed with ivy, it will be quite an easy matter to find detached pieces, sometimes vast sheets, sometimes mere single sprays that have been cut off by accident or the hand of man from connection with the earth, and that evidently prosper in their isolated condition. One of the most interesting examples of this aërial growth may be seen at Hadleigh Castle, near Southend, in Essex. On the old walls of Conway there are hundreds of detached ivies; and to avoid waste of space in a mere enumeration it may be said that whoever will seek for true aërial growths will very soon find them. But how is it to be accounted for, that if we find an ivy on a wall or tower, and sever the stem near the ground so as to cut off all supplies of nourishment from that below, the ivy still lives? The answer is, that the claws are true roots, which are usually arrested in development, but are fully developed when circumstances are favourable, and penetrate far into the masonry that supports the plant to provide for it, whenever an accident shall result in isolation.

¹ "Florigraphia Britannica," I. p. 331.

The profusion of the climbing stems results in their overlying and crossing one another to an extent which produces, in time, a curious resemblance to



Nature-grafted ivy stems.

a network of rough cordage. The closeness with which they cling to the wall or tree, owing to the contraction of the claws after they have taken hold, compresses those which happen to lie undermost where the outer stems cross them, and in many instances the branches are by this means closely grafted together, or are so completely joined by their respective rough surfaces as to be in a condition resembling veritable grafts, so that no ordinary force, as that of the human hands for example, is sufficient to separate them. Natural grafts are occasionally met with in trees of large growth, such as oaks, elms, beeches, sycamores, and limes, but they are exceptional occurrences. On the other hand, the ivy may be said to graft its limbs together as a pastime, for we shall never fail to find natural grafts where a wall or tree has been clothed for some years.

The second question arises out of the first. Is the ivy a parasite? The poets declare it to be such; the botanists say it is not. In Johnson's Dictionary it is described as "a parasitick plant, sending forth roots or fibres from its branches by which it is fastened to other trees, walls, or plants which are near it, and from thence it receives a great share of its nourishment."¹ To the belief in its parasitic nature we are indebted for many fine images and comparisons in the poets. In "The Tempest," Prospero describes

¹ Edition 1775.

to his daughter Miranda the conduct of his "perfidious" brother, the usurping Duke of Milan, as

"Having both the key
Of officer and office, set all hearts i' the state
To what tune pleased his ear; that now he was
The ivy, which had hid my princely trunk,
And suck'd my verdure out on't."¹

Again, in the "Comedy of Errors," Adriana believes that she is reproaching her husband, Antipholus of Ephesus, when she is really confronting his twin brother, Antipholus of Syracuse, and vainly endeavouring to rouse in him a response to her own affection:—

"Come, I will fasten on this sleeve of thine;
Thou art an elm, my husband, I, a vine;
Whose weakness, married to thy stronger state,
Makes me with thy strength to communicate:
If aught possess thee from me, it is dross,
Usurping ivy, briar, or idle moss:
Who, all for want of pruning, with intrusion
Infect thy sap, and live on thy confusion."²

In the few extracts from botanical works given above to set forth the opinions of botanists on the nature of the holding fibres, it is distinctly asserted that these do not obtain nourishment, and that is equivalent to saying that the ivy is not a parasite, though in very few books of authority shall we find an unequivocal declaration on the subject. The matter is not disposed of, however, by the assertion that the claws become roots, or that an isolated sheet of ivy will continue to thrive for years on an old bastion, or a wall of great thickness. Does the ivy subsist on living trees when isolated? That is the question. Now it may be safely affirmed that it does live for some time, say a year or two; for we may often find in the woods examples of isolated ivies in a thriving state, and may fairly judge by the appearance of the stem where it has been severed, that some considerable time has elapsed since the deed was done. But a sufficiently striking example has never come under our observation; such as we have seen were small, and might have had unseen connections with the earth; we have never met with a grand poll of ivy clustering at the summit of a living tree and indubitably cut

¹ Act I. s. 2.

² Act II. s. 2.

off from the assistance of its proper roots and compelled to derive its sustenance from the bark of the tree alone. It cannot, therefore, at present be affirmed that the plant is parasitical, although we incline to the belief that it is.

Two more questions, as important as they are interesting, now present themselves. Does the ivy injure the edifice to which it is attached? It all depends. As a rule it *tends* to injury, but that tendency is often more than balanced by its protecting power. The insinuation of its stem-roots will, in time, loosen the joints of brickwork or masonry, but this operation proceeds so slowly as to be practically unimportant. A frail structure will of necessity suffer sooner than a stout one; and, as we find the ivy holding hard to walls which it has adorned for a thousand years or more, it must not be credited with any terribly destructive power. On the other hand, it protects the wall to which it clings by keeping it dry. A wall originally damp becomes drier when it is clothed with ivy, for the leaves shoot off the rain, and the stem-roots suck the moisture from the fabric to feed the plant.

In a paper by the present writer on the habits of the Ivy, published in the first volume of the "*Floral World*,"¹ an account was given of a systematic inquiry into the effects of ivy on the walls of churches. Many persons competent to afford evidence on the subject—clergymen, churchwardens, parish clerks, and others—were interrogated, and their collective evidence amounted to this, that instances of injury to churches by the attachment of ivy might be found, but, upon the whole, the harm done was trifling, and the shelter afforded was eminently beneficial, and more than compensated, for in some cases exposed walls would decay faster through the action of the weather than they would if sheltered and bitten by ivy. A rural dean, giving evidence in this case, said:—"Nothing so effectually keeps a building dry as ivy; for, after the heaviest rain, the wall to which it adheres will be found quite dry, the leaves acting as a weather-board, or vertical tiling, to throw every drop of rain away from it. Its exuberant and web-like roots bind everything together with which they come in contact with such a firm and intricate lace-work, that not a single stone can be removed from its position without first tearing away its protecting safeguard." This holding of the old fabric together may be of further importance in the case of venerable old churches on which *restorers* have cast their Vandalic and Iconoclastic eyes;

¹ "*Floral World*," 1858, p. 36.

perhaps the Dean had such in view when he laid stress on the conservative principles of his favourite evergreen. In proof of his statements, he refers to ruins of castles and abbeys; "for while in those parts of the structure that have not had the advantage of this protection all has gone to utter decay, where the ivy has thrown its preserving mantle everything is comparatively perfect and fresh, and oftentimes the very angles of old sculptured stones are found to be almost as sharp and entire as when they first came from the mason's yard"! This is fortunate; for what should we do without ivy in the regions of the picturesque? How it marries the youth and freshness of the world to things old and crumbling to dust; how it brings the past and the present into complete unity, and shows us how "on the faltering footsteps of decay youth presses"; and in its riotous luxuriance vindicates the triumphs of nature over the art of man. And when it reaches the topmost tower of the ancient castle or the hallowed shrine, and throws out its huge bosses of shining leaves and flowers like a canopy to the summit, "the fowls of the air lodge in the branches" of it, and a thousand happy songsters sing the merry song of the "Ivy green."

In the case of a dwelling-house, for which our plant is one of the noblest adornments, the screening off of rain is not the only benefit conferred, for walls exposed to the north and east winds are warmer when clothed than they would be naked, and the bonny inhabitant without increases the comfort of the inhabitants within.

The next question concerns the welfare of the trees to which it attaches itself. Does it injure them? Without a doubt it does. The clasping stems check the circulation of the sap in the rind of the tree; the ample leafage, into which the climber develops as it ascends, robs its supporter of light and air, and at last a destructive warfare ensues, in which the "usurping ivy" invariably becomes the conqueror, and brings its stalwart friend with dishonour to the ground. Shall we say "dishonour" of a mighty oak or elm that has succumbed at a moment when it has acquired a magnificent vesture of evergreen herbage of the richest colour, in which the honey-bees sing aloud on bright October days, and the painter passing by is arrested by the majesty of its outlines and the depth of its shadows, and must needs make a sketch of the picturesque object ere he can pursue his way? It seems that the word is appropriate, for it is a case of stifling, and there can at least be no honour in yielding to an embrace that tends to ruin from the first gentle pressure of the beautiful destroyer.

Bishop Mant has summed up many of the characteristics of the plant, this one more especially, in a passage which it will be appropriate to reproduce:—

"Its verdure trails the Ivy shoot
 Along the ground from root to root;
 Or climbing high, with random maze,
 O'er elm, and ash, and alder strays;
 And round each trunk a network weaves
 Fantastic, and each bough with leaves
 Of countless shapes entwines, and studs
 With pale green blooms and half-form'd buds.
 The Ivy, of our native flowers
 That now among the latest pours
 Its pale green bloom, and ripens its seed
 Of black and shining balls to feed,
 Impervious to the winter's frost,

The little birds' afflicted host;
 The Ivy, fairest plant to seize,
 And promptest, on the neighbouring trees,
 O'er bole and branch, with leaves that shine
 All glossy bright, tenacious twine,
 And the else naked woodland scene
 Clothe with a raiment fresh and green.
 Fair is that Ivy twine to see!
 But as ye love the goodly tree,
 O rend away the clasping wreath,—
 'Twill pay the kind support with death.
 Ah, that beneath such semblance fair
 Should lurk conceal'd such deadly snare!"

The ivy has a vast geographical range; it grows in sun and shade, and in every kind of soil. Nevertheless, it has its peculiarities, or, as we might say, its "likes and dislikes." In the heavy clay-lands of the London basin it is scarce as a wild plant, though plentiful as a subject of cultivation. On the limestones of Derbyshire and North Wales, and, indeed, almost everywhere on the older limestone and sandstone formations, it abounds. In the woods it is usually of a deep green hue, and rarely variegated; but when it has rioted for years on castle walls it breaks into splendid colours, presenting sheets of the richest golden leafage, or delicate tones of grey, or dottings of snow white upon a general surface of grass green. It is a limestone plant and a woodland plant, but given to vagrancy, and thriving under the most diverse range of circumstances. Euripedes frequently alludes to it as a sylvan plant, as in "The Virgin Dames"—

"The darksome, ivy-vested woods,
 The woods that wave o'er Ida's brow,
 Down whose steep sides the cool translucent floods
 In mazy channels flow."¹

In his enumeration of the vegetables that characterise various aspects and soils, Virgil says—

"The cold ground is difficult to know;
 Yet this the plants, that prosper there, will show—
 Black ivy, pitch trees, and the baleful yew."²

It is, however, far less characteristic of "cold ground" than of a moist air, and it is the atmospheric humidity much more than any peculiar quality of the

¹ Potter's translation, 1165—1168.

² Dryden's translation, "Georgics," II. 347.

soil which attracts the ivy to rocks and bridges and woods. One of the most rich and varied displays of ivies in these islands is to be found in the Vale of Conway and its continuation through Bettws to the Conway Falls, or, to enlarge the field, let us say the whole of the woodland country on the easternmost spurs of Snowdonia. Another grand ivy garden is Matlock Dale, and its continuation, Darley Dale, where, indeed, the plant varies but little in its characters, but frequently attains to a rich and luxuriant growth on the faces of the tors and the skirts of woodlands.

The attachment of the plant to buildings is a matter of equal interest to the naturalist and the poet. The reason of its frequent occurrence on the mountain limestone and kindred formations, is the reason also of its adherence to edifices new and old, and its magnificent appearance when man's work has been crushed beneath the heel of Time, and become "the Ivy's food at last." In all these cases it is encouraged by its proximity to cretaceous or calcareous substances. Its tender stem-roots pierce the substance of the rock, or the cement that holds bricks and stones together, and the plant derives assistance from the object it adorns. The majority of these root-stems shrink into tough holding fibres, but some of them become veritable roots, striking deep into the substance of the fabric to help the plant while it continues rooted in the earth, but ready to sustain it altogether whenever any accident shall cut off its original source of sustainment. Hence the difference in the growth of the plant when it quits the sylvan scene and becomes a mural tapestry. In the woods it is usually of a deep green colour, often exquisitely netted, and sometimes dusted with obscure tones of grey and yellow; but it never, or at least most rarely, acquires any decided variegation. But on the old fortress and the ruined abbey it presents a variety of the most brilliant colours, the combined effect of full exposure to light and unfailing supplies of calcareous food. In either case, however, it is one of the most sportive plants in all the world, cross fertilisation taking place without the aid of man's directing skill, and producing results that the cultivator could not even hope for, though he might devote the energies of a life in artificially fertilising and raising seedling ivies.

— "By contemplating these forms
In the relations which they bear to man,
He shall discern, how, through the various means
Which silently they yield, are multiplied
The spiritual presences of absent things." ¹

¹ Wordsworth's "Excursion," Book IV.

In selecting trees for its support, our plant is as universal as in respect of soil, and yet in the same manner partial and peculiar. Any kind of tree may be clothed with ivy, and we do find it climbing up the red stem of the Scotch fir, with facility equal to its tracery of lace-like leafage on the silvery bole of the beech. But as it haunts woodlands and limestone countries chiefly, so it is partial to deciduous trees, and usually avoids evergreens of all kinds, and conifers in particular. The resinous bark of the pine or cedar may be distasteful to its teeth, but the heavy shade of these trees is sufficient to account for the absence of ivy from them; for, though the subdued light of the wood suits it well, the plant cannot thrive in the darkness it would have to grope through in making its way up the stem of a thrifty spruce or cedar. Its favourite trees are the oak and the elm, and in the eastern counties it is a constant companion of the hedgerow oaks and elms, displaying upon their rugged bark wreaths of glossy green or golden leafage, for the delight of the observant pedestrian.

Shakspeare has this partiality in mind, where, in the "Midsummer Night's Dream," Titania makes sportive love to "sweet Bully Bottom" as he stretches his corpulent frame in listless abandonment on the green sward, and the fairy queen says:—

"Sleep thou, and I will wind thee in my arms.
Fairies begone, and be all ways away.
So doth the woodbine and the sweet honeysuckle
Gently entwist; the female ivy so
Enrings the barky fingers of the elm."¹

¹ Act IV. s. l. In Knight's "Pictorial Shakspeare" (Comedies, I. 368) occurs the following note:—"According to Stevens, 'the sweet honeysuckle' is an explanation of what the poet means by 'the woodbine,' which name was sometimes applied to the ivy. 'The honeysuckle' doth *entwist*—'the female ivy' *enrings*—'the barky fingers of the elm.' Upon this interpretation the lines would thus be printed:—

"So doth the woodbine, the sweet honeysuckle,
Gently entwist—the female ivy so
Enrings—the barky fingers of the elm.'"

This is certainly very different from the usual Shakespearian construction. Nor is our poet fond of expletives. If the word "elm" is the only plant entwisted and enringed, we have only one image. But if the woodbine is not meant to be identical with the "honeysuckle," we have two images, each distinct, and each beautiful. Gifford pointed out the true meaning of the passage, in his note upon a parallel passage in Ben Jonson:—

— "Behold
How the *blue bindweed* doth itself enfold

The closeness of the attachment and the apparent indissolubility of the union give peculiar point to this elegant sarcasm.

The suggestion of an affectionate alliance, as if Vivian and Merlin were counterparts of the ivy and the elm, occurred to Horace in the very same form as to the latest of our own poets. His thirty-sixth ode concludes as follows :—

“ Here let the Rose and Lily shed
Their short-liv'd bloom ; let parsley spread
Its living verdure o'er the feast,
And crown with mingled sweets the guest.
In Damalis each amorous boy
Shall gaze with eyes that flow with joy,
While she, as curls the Ivy-plant,
Shall twine luxuriant round her new gallant.” ¹

To conclude this chapter let us turn to Euripides, and observe how the most tender and pathetic of the Greek bards discovers in the intimate union of the ivy and its supporting tree, an analogy with the endurance and constancy of the love that makes perpetual youth in every human heart, that will be but true to its own impulses. The passage occurs in “ Hecuba,” and is, without question, one of the finest of its class in all the vast range of ancient and modern dramatic literature. Hecuba, already weighed down by an accumulation of miseries, is now distressed beyond relief of tears by the demand of Ulysses for her daughter, who is doomed to be offered a sacrifice on the tomb of Achilles ; and at this demand she lets go her last hold on life, and would fain add to the smoke of the funeral oblation :—

“ Ulysses. The virgin's death sufficeth, and
We add not more. Would heaven hers might be spared !

With *honeysuckle*, and both these entwine
Themselves with bryony and jessamine.”

“ In many of our counties,” says Gifford, “ the *woodbine* is still the name for the great *convolvulus*.”

This sort of criticism is akin to that to which the Mosaic cosmogony has been subjected, and which Mr. Goodwin shattered at a blow, by declaring that what Moses wrote Moses meant, and there was an end of the matter. In like manner it may be said that when Shakspeare speaks of the ivy, he means the ivy, and not the honeysuckle, or convolvulus, or anything but ivy. The object of commentators appears to be not seldom to make confusion worse confounded.

¹ Francis's translation. The soul of the original is in the line—

“ Lascivis hederis ambitiosior.”

Hecuba. It is of strong necessity that I
Die with my child.

Ulysses. What strong necessity?
I know no mighty lord's commanding power.

Hecuba. I'll clasp her as the ivy clasps the oak.

Ulysses. Not so, if temperate prudence might prevail.

Hecuba. Never, O never will I quit my child."¹



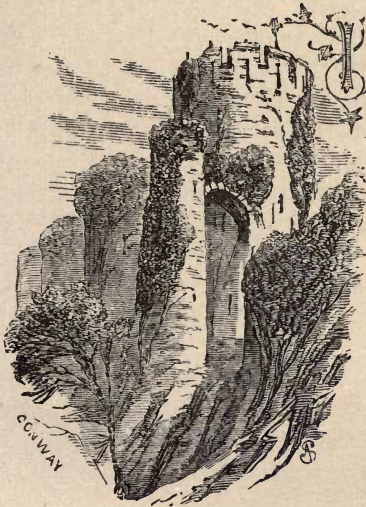
Fast he stealeth on, though he wears no wings,
And a staunch old heart has he.
How closely he twineth, how tight he clings,
To his friend the huge Oak Tree!
And sily he traileth along the ground,
And his leaves he gently waves,
As he joyously hugs and crawleth round
The rich mould of dead men's graves.
Creeping where grim death has been,
A rare old plant is the Ivy green.

¹ Potter's translation, 368—376.

IV.—USES OF THE IVY.

"Now on some twisted ivy-net,
Now by some tinkling rivulet,
In mosses mixt with violet
Her cream-white mule his pastern set."

TENNYSON'S "LAUNCELOT AND GUINEVERE."



IT is most unfortunate for the purposes of this work that there can be no long catalogue included in it of useful purposes to which our plant may be applied. Without question its highest uses are those of adornment, for it contributes but little to our material resources, and it is in the region of romance or sentiment that we must seek for the most important uses of the ivy. Most appropriately may the well-known lines with which Endymion opens be applied to this familiar emblem of unchangeableness and immortality :

"A thing of beauty is a joy for ever ;
Its loveliness increases ; it will never
Pass into nothingness, but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet
breathing."

Those uses of the plant, however, which come within the range of the romantic are not to be slighted. To the Ivy we are without doubt indebted for the preservation of many a stately pile that would erst have become dust without it. Thus it may be regarded as the vegetable keeper of historical records, for although it may thrust rude hands amongst them, as when it sends its roots deep into the wall of a tower or keep, it affords a protecting shield against wind, and rain, and snow ; its matted felt of stems and its imbricated leaves

constituting a truly waterproof protection, adding to the warmth and ensuring the perfect dryness of the protected structure. Robert Nicoll must have had this in mind when he wrote:—

“The ivy clings about the ruin’d walls
Of cell, and chapel, and refectory;
An oak-tree’s shadow, cloud-like, ever falls
Upon the spot where stood the altar high;
The chambers all are open to the sky;
A goat is feeding where the praying knelt;
The daisy rears its ever open eye
Where the proud Abbot in his grandeur dwelt,
These signs of Time and Change the hardest heart might melt.”

Enough has been said about the employment of the plant in ancient times, in religious ceremonies, and the customs of conviviality. It may yet be added, however, that although amongst the Greeks the use of the ivy was somewhat restricted, the Romans adopted it as a universal emblem, for it was woven into garlands on every occasion when such were used. As a rule it was associated with occasions of rejoicing, and but rarely employed in funereal rites or for dressing the couch or the grave of the dead. In later times it acquired a distinguishing place in the celebrations of Christianity; and in this day of ceremonial revivals in the Church is largely used in the construction of wreaths for the altar, although, according to tradition, its place is always without and not within the sacred edifice or the hall of festivity. Stow tells us that, “against the feast of Christmas every man’s house, as also the parish churches, were decked with holme, ivy, and bayes, and whatsoever the season of the year afforded to be given. The conduits and standards in the streets were likewise garnished.” An old Christmas carol on the “Holly and the Ivy” definitely declares the place for each of these plants:—

“Nay, my nay, hyt shal not be I wys,
Let holy hafe the mastry, as the maner ys;
Holy stond in the hall, fayre to behold,
Ivy stond without the dore, she ys ful sore acold.
Nay, my nay.

Holy, and hys mery men, they dawnsyn and they syng,
Ivy and hur maydyns, they wepyn and they wryng.
Nay, my nay.”¹

¹ “Harleian Manuscripts,” 5336.

Nor was it forgotten in the dressing of the person, or thought a mean ornament for the embellishment of female beauty, although, indeed, an imitation of the kind, now known as "artificial flowers," may have been more highly prized than the reality. However, Raleigh shall speak on the subject:—

"A gown made of the finest wool,
Which from our pretty lambs we'll pull;
A belt of straw and ivy buds,
With coral clasps and silver studs.
And if these pleasures may thee move,
Come live with me, and be my love."

In old times the plant had some repute in medicine, but is now of no repute at all. Those who have observed how freely green ivy burns in a fire of garden rubbish may reasonably expect that, by the evident presence in the plant of oily or resinous substances, it may some day prove to be serviceable in the arts. Cato saith that wine put into the ivy cup will soak through it, by reason of the antipathy that is between them; this antipathy being, as he says, "very great between wine and ivy, for that one who hath a surfeit by drinking wine will find his speediest cure if he drink a draught of the same wine wherein a handful of ivy leaves had been steeped." Many experiments have been made for the purpose of determining its power to modify the intoxicating power of wine, but with no definite result such as would indicate the existence in the plant of any substance, like thein for example, which might act upon the nervous system to prevent or delay intoxication. The leaves have a nauseous taste and stimulate the salivary glands, and when a strong tea, made from them, is taken inwardly it acts as a mild purgative. In olden times the leaves were applied to ulcers and used as poultices, but they are now probably never used for these purposes at all. A decoction of ivy leaves was in olden times esteemed as a sudorific, and an infusion of the berries in vinegar was considered a fine antidote to agues, fevers, and disorders of the digestive organs, and, above all, against "the plague," the bitterness no doubt being the more useful than in these days of cleanliness and quinine can be imagined. Curiously enough, a cup made of the wood of the ivy was considered capable of imparting to any liquor poured into it a power of averting any disease; a prefiguring of the "bitter cup" made of quassia wood (?), which of late years has become a shop article.

The only preparation of ivy known to chemists for useful purposes is *hederic acid*, which is thus described in the English Cyclopædia:—"An acid, of uncertain composition, extracted from ivy-berries. It crystallises in needles or thin plates,

which are colourless and inodorous, but possess the intensely bitter taste of the ivy. It is insoluble in water and ether, but soluble in alcohol. In contact with sulphuric acid it strikes a fine purple colour.”¹

In seasons of drought and scarcity of provender the plant has proved of great value as cattle food; for horses, cattle, deer, and sheep are partial to it; the latter especially so. This fact did not escape the notice of Shakspeare, for when he makes the shepherd in “Winter’s Tale” complain of the hunters who have broken in upon his flock, it is in these terms:—

“They have scared away two of my best sheep, which, I fear, the wolf will sooner find than the master. If anywhere I have them, ’tis by the sea-side, browsing of ivy.”²

In an indirect manner, the ivy contributes considerably to our comfort; for its flowers are rich in honey, and the honey-bees haunt them in all the sunny hours of autumn from the time they begin to expand. A bee-like fly, the *Syrphus ribesi*, may usually be found in plenty on the flowers of the ivy, and is easily distinguished from the honey-bee by the wide spread of its wings and its comparatively idle movements—so unlike the busy confectioner that sings over his work, and that Keats so happily characterised in one of his most charming passages—

——— “And as a willow keeps
A patient watch over the stream that creeps
Windingly by it, so the quiet maid
Held her in peace: so that a whispering blade
Of grass, a wilful gnat, a bee bustling
Down in the bluebells, or a wren light rustling
Among sere leaves and twigs, might all be heard.”³

Idle as the syrphus is, and incapable of storing honey, it is one of the gardener’s best friends; for its larva subsists on aphides, and especially such as infest currant and gooseberry trees. Amongst the many other insects that frequent the ivy-flowers, a few grand butterflies occur occasionally, such as the Red Admiral, the Painted Lady, the Camberwell Beauty, and the Pearl-bordered Fritillary. The berries which follow afford sustenance to thrushes, blackbirds, fieldfares, wood-pigeons, and other birds, who, at the season when the ivy offers

¹ Arts and Sciences division, article *Hederic Acid*.

² Act III. s. 3.

³ “Endymion,” Book I.

its store, can find but few other berries, those of the mountain ash, the bramble, and the thorn being by that time utterly gone or nearly so. The plant that feeds so many useful and entertaining creatures contributes in no small degree towards the happiness of mankind. Nor must we forget that the owl, the best hunter of mice and such small deer, prefers to nest in an ivy-tower for the warmth and dryness and darkness, and perhaps also for proximity to the prey its attentions, when hunger calls, are chiefly devoted to.

The garden uses of the ivy are but little understood. It is common, indeed, to meet with grand banks and verges of Irish ivy in gardens, but it is extremely rare for an amateur to take to the plant in earnest, and collect the varieties and put them to the several uses they are adapted for. All the climbing sorts are suited for the covering of walls, trellises, and arbours; and it is an especial recommendation of them that they grow more luxuriantly, and acquire finer colours, on a damp wall facing north than in any other situation or aspect. They need but little training on a rough surface; for there they train themselves, and it is scarcely needful to

“Direct the clasping ivy where to climb,”

as Milton prudently directs. Where a luxuriant growth is required, the green-leaved varieties are, as a rule, to be preferred, although a few of the variegated varieties grow rapidly and soon produce a grand effect. The more delicate-habited varieties with variegated leaves, such as the “marginata” series, are best adapted for dwarf walls of six to eight feet high, but these will in time cover a ten or fifteen feet wall. *Patiētiā vinces.*

The partiality of the plant for a moist atmosphere and a subdued light renders it peculiarly well adapted for glass cases, whether of an ornamental kind, adapted to adorn an entrance-hall, or for a mere window screen to plant out an unpleasant prospect in a town dwelling. There used to be a good example of this use of the ivy in the windows of the house inhabited by the late Dr. Conquest, in Finsbury Square, London. These windows were fitted with cases projecting outwards, and forming a narrow glass box, with a trough at the bottom in which the ivies were planted, and a few copper wires served for training them over the outermost sheet of glass. The result was a cheerful, leafy screen, agreeable in appearance as seen from without, but decidedly beautiful as seen from within against the light, every leaf then showing its elegant veining, sharp and clear, upon a semi-transparent ground of the richest green. For a large fern case, especially for a vase with a tall glass lantern-like structure fitted to it, the plant is well adapted; and many who have failed to grow ferns in cases (say through planting them in bad stuff,

and dosing them too much with water), might advantageously give up fern-growing and plant one or two ivies in their stead.



About three times in the course of a year will be often enough to water them, if the case is kept always closely shut; and a few copper wires, deftly placed, will suffice for training them to form a pretty tracery: the soft lead wire, or "horticultural wire," as it is called, obtainable at any ironmonger's, being the best material for tying in the shoots, as required. The author has a fine Ransome vase with glass lantern (of the kind figured at page 66 of "*Rustic Adornments*"), filled with a rich growth of ivy, which has occupied its present position more than ten years, and is still vigorous enough and extremely beautiful. This case occupies a comparatively dark corner of the entrance-hall, and the ivy suffers less through lack of light than the ferns that keep it company. The smaller form of *Hedera helix*, in this work denominated *Helix*

minor, is the best for the purpose; but any of the small green-leaved kinds are appropriate.

Mary Howitt, in her "*Art-Student in Munich*," mentions that, from the palace to the cottage, there is scarcely a room to be found which does not possess its ivy tree, and hardly a window to be seen in the street which is not rendered a bower by the festoons of ivy. It trails around the bars of the window, makes a verdant background to bouquets of flowers placed in vases or flower-pots, and often wreaths its picturesque leaves around a small statue of the Madonna.

"A very pleasant little paper, I have often thought, might be written, descriptive of the windows in a German street; and the mode in which the cherished ivy was trained would play a conspicuous part in it. You may read

much of the character of the inmates of the dwelling by the ivy. Sometimes its leaves are dusty, and its growth is ungraceful, and its sprays untastefully trained; sometimes it grows in a gaudy flower-pot, or swings from the centre of a window in a hideously-shaped *Blumen-lamp*—flower-lamp, as it is called—a kind of swinging-vessel for plants, very much in vogue here; but, as a rule, the ivy is gracefully, nay, most poetically trained; its *Blumen-lamp*, if it be planted in one, is often of a graceful rustic character, perhaps of red terra-cotta, with delicately moulded foliage of yellowish-white clay meandering over it.

"But it is not alone in windows that you see the ivy trained. Ivy often forms a green and fresh screen across a room, being planted in boxes, and its sprays trained over rustic framework. Ivy often casts its pleasant shadows over a piano, so that the musician may sit before his instrument as within a little bower. Ivy may be seen adorning the shrine which hangs upon the wall, or dropping its sprays above the lady's work-table.

"The staircase in the house of a great painter here is a complete little bit of fairy-land, thanks to his love of ivy, which festoons the balustrade of the polished oak stairs, and strews forth its kindly leaves among the rarer beauties of palms and myrtles, which rise grove-like upon the landings! I know an apothecary's shop which is rather like a bit of wild wood, from its growth of ivy, than a shop of physic. I was told the other day of a studio here equally sylvan; and I know an old cobbler who could not mend his shoes without seeing his ivy-bush daily before him as he works."¹

In Paris the ivy is frequently grown in the same manner.

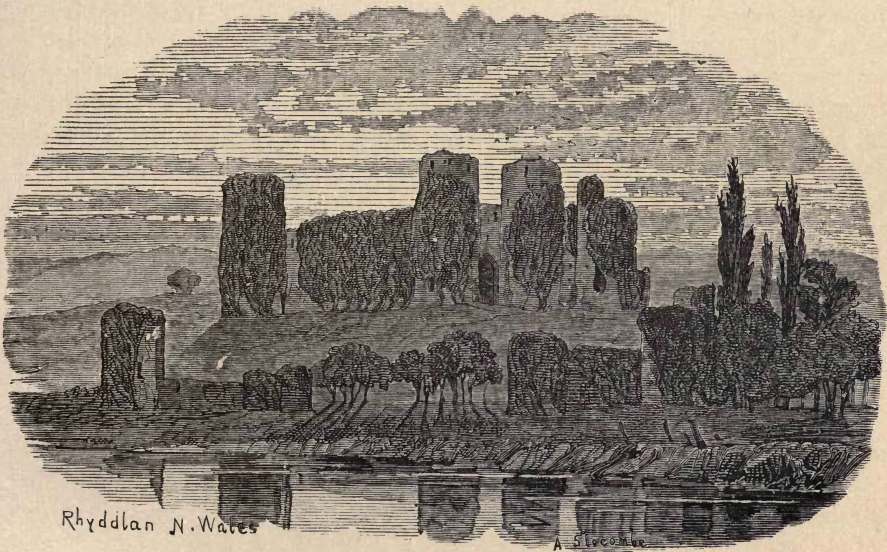
Another very important use for the ivy in the garden is that of furnishing, during winter, the beds that have been occupied with flowers during the summer. For this purpose the plants must be grown in pots and plunged where required for the winter, and during the summer must be taken care of in the reserve garden. As the green-leaved kinds thrive in smoky localities, they might be largely employed to dress town gardens, whether in the form of bold marginal lines, as on Islington Green and the (Victoria) Thames Embankment in London, or as a carpeting for open spaces instead of grass, or to cover knolls, or to be trained over posts of wood or stone as independent shrubs, or to coax along divisional fences and chains, wreath-like, as might be advisable in cathedral closes and churchyards generally. There are four plants at our command for clothing the ground beneath large trees—the holly, the privet, the periwinkle, and the ivy. Not the least

¹ Anne Pratt's "Flowering Plants of Great Britain," II. p. 60.

valuable is the last in the list; for, once rooted, it may be allowed to run, and wherever it runs it will carry a cheerful face, and give its glossy sober leafage in exchange for blank earth suggestive of noisome barrenness. It must be repeated that it is one of the best of graveyard plants, and most appropriate for a clothing of the mounds which mark the resting-places of the dead. If the reader will call to mind how, in our burial-places, about nine-tenths of the graves are left for rank grasses and sow-thistles and docks to compete for the mastery, the suggestion of a cheap and appropriate garniture, needing but little care, and in itself an emblem of the consoling thought that our religion offers in compensation for the loss of those we love, will appear otherwise than superfluous or unseemly. The Laureate found satisfaction in reflecting that from the heart of his friend might spring "the violet of his native land"; others may be gratified by seeing the sacred dust of those who were dear to them in life decently covered with "the garland of eternity." When Jenny Lind heard of the death of her friend, the late Bishop of Norwich, she sent, according to the custom of her country, a chaplet of ivy to be placed on his grave, as "her tears." It was an elegant and appropriate tribute of affection. The Greeks and Romans rarely planted ivy on graves, for they held it in reverence chiefly as the associative of festivity; but Saturn and Bacchus are no more, the great god Pan has no "humble psalm," and, except in name as a badge for botanists, Cybele herself has finished her symbolical career.

In decorative art the ivy has never enjoyed the importance it appears entitled to by its singularly beautiful outlines, its diversity of characters, its natural association with the stems of trees, that indicate its appropriateness for the embellishment of architectural columns, and, though last not least, its renown as an emblem of unchangeableness and duration. The vine, palm, acanthus, honeysuckle, oak, rose, water-lily, pomegranate, and trefoil, have, so it appears to the writer, been far more freely and tastefully employed, some of them in ancient, and all of them in modern times, than this most accommodating of all vegetables, both for realistic and conventional designs. There cannot be a doubt that it is adapted to furnish an almost exhaustless variety of elegant forms for the purposes of the sculptor, the worker in metals, and the designer of the humbler kinds of domestic ornaments. We may look for ivies on friezes, mouldings, bosses, and fonts; and for suggestions of their forms in mullions and capitals: but rarely shall we find them. The Greeks evidently thought they had done enough for the plant by assigning it to Bacchus, but in the somewhat stern but always beautiful realism of the early English Gothic, it occurs frequently in decorative details, and most appropriately accompanies the material expression of the Christian idea of our

spiritual and immortal life. In the more enriched examples of Norman architecture, the plant appears occasionally, and a very good example of its suitability to enrich a capital may be seen in Oxford Cathedral. The commonest expression of the ivy is essentially architectural. We see it wreathing the grey bole of a mighty tree, and it seems proper to transfer this proposal of nature to the realms of art, and carry the ivy-wreath around the columns in the nave, the plinth of the font, and the screen of the chantry. The conventional ivy is usually a burlesque, not a finely-wrought fancy founded on fact like the honeysuckle of the Greek, or the rose or acorn of the Gothic.



Whole ages have fled and their works decayed,
 And nations have scattered been ;
 But the stout old Ivy shall never fade,
 From its hale and hearty green.
 The brave old plant in its lonely days,
 Shall fatten upon the past :
 For the stateliest building man can raise,
 Is the Ivy's food at last.

Creeping on, where time has been,
 A rare old plant is the Ivy green.

V.—THE CULTIVATION OF THE IVY.

“ Here are cool mosses deep,
And thro’ the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.”

TENNYSON’S “ LOTOS-EATERS.”



BRIEF statement of the principal requirements of the plant, when subjected to cultivation, will be sufficient under this head. The ivy will thrive in any soil, rich or poor, in which the ordinary plants of the field and garden are found to attain to an average condition of development. For all the ordinary purposes of the cultivator, good garden ground is sufficient for ivies planted out; and a mixture of strong loam, mellow manure, leaf mould, and sand, such as would be prepared for fuchsias, will answer admirably for ivies grown in pots. The large-leaved, rampant-growing kinds will make rapid progress in a rich moist soil; but the variegated kinds must always be grown in a comparatively poor

soil, for any excess of vigour induced by high feeding will develop the green portions of the leaf in so great a degree as to considerably lessen the richness of the variegation. All the ivies thrive in peat soils; but there cannot be a question that, if fine examples of the variegated sorts are required, peat is to be avoided, and a mixture should be prepared consisting of turfy loam of a light texture with a considerable admixture of old mortar or plaster broken small, with siftings of broken brick and other such *débris*. In any and every case they must be treated as hardy plants, and have the fullest exposure to

the weather. Hence, if pot specimens are grown for decorating the conservatories during the winter, they must be allowed to make all their growth in the open air in a partially-shaded spot, and be taken into the house in autumn when the new wood is acquiring ripeness and the leaves are well coloured. Differences of aspect produce differences of colour, and the richest tones of red and bronze are best brought out by exposure to the north in a damp atmosphere. The lovely carmine bars and blotches on some of the silvery-leaved varieties, and the deep tints of chocolate, and purple, and bronze, that overspread many of the green-leaved kinds in autumn, are invariably richer when the plants are fully exposed than if in any material degree sheltered or shaded. But as shelter and shade promote free growth and the development of brilliant tints of green, those who would enjoy all possible variations of character of which the varieties are capable must submit them to a diversity of conditions and aspects.

IVY ON WALLS.—The best ivies for walls are the large-leaved, fast-growing kinds, such as *Grandifolia*, *Viridis*, *Lucida*, *Lobata major*, and the very distinct and noble *Coriacea*. The common English, *H. helix*, in its ordinary form is very beautiful when it has extended itself over a large surface, as it bites close, and never fails to train its branches neatly. All the variegated ivies not of arborescent character make beautiful screens for dwarf walls; and are so effective that it is a matter of surprise they are so seldom used in this way, their cheerful aspect during winter being one of their greatest recommendations. If it be desired to cover a large extent of wall quickly with fast-growing green-leaved ivies, plants of two or three years old should be procured in pots. The soil of the border should be deeply stirred and liberally manured. The plants should be turned out of their pots in the middle of April, be planted firm, nailed in regularly, and be freely watered from the time of planting till the end of July, an engine or syringe being used to sprinkle the whole of the leafage frequently. This treatment will assist the plant in "taking hold" of the new soil and situation, and the next season it will grow vigorously without any other aid than occasionally nailing or tying in a shoot that refuses to attach itself. Generally speaking, a little care the first season is all that is needful. Any who desire to make a display of skill in cultivating ivy may vary the process slightly as follows:—Plant in rich soil in April, train in all the growth you can get, not with any particular regard to appearances, but simply to keep all the shoots upright, even if several of them cross each other. In the following April cut all the growth clean away to the ground line, and the plants will immediately throw up stout shoots. Select of these four or five to train out in the form of a fan; rub away all the remaining



THE TRUNK - CHINGFORD

shoots. Never allow any of the shoots to hang away from the wall, as this checks their growth, and tends to throw them into a fruiting condition. The next season cut back all the trained shoots about a third of their length, and in the following season they will quite fill up the spaces between them with their side-growths, and make a vigorous upward growth from the top buds left at the former pruning. From this time forward cut back all the growth to a regular line with the help of a straight-edge, and remove all superfluous surface growth, so as to retain on the wall *only one layer* of stems. Our common English ivy is unsurpassed for beauty when treated in this way, and one plant is enough for a breadth of twenty feet of wall, which may thus be kept covered with a felt of vegetation consisting of close-embracing stems and elegantly-veined leaves. It has been sufficiently explained that, when the plant can no longer ascend, it forms fruiting instead of climbing stems. This peculiarity of its habit renders it essential to keep ivy closely trained so long as it is required to run; for, if the growth of this year is allowed to fall away from its support, or is torn from the wall by wind, the next season it will begin to form flowering shoots and a bushy head. Sometimes the growth of years is torn from walls by the immense weight of the flowering bosses at the summit; but this destruction of a noble object is easily prevented by means of a rough frame of woodwork fixed under the projecting growth parallel to the top of the wall, to lessen the strain and the rocking of the mass during high winds.

STANDARD IVIES.—The vigorous habited green-leaved kinds make fine standards for the lawn or terrace garden. Cuttings should be struck in pots in July or August, and kept in a frame or pit all the winter. In April select only those that have plump straight leaders, and plant them out in soil consisting of at least one-half rotten manure, and the other half good loam, well broken up to a depth of two feet. Keep them carefully trained to upright stakes all the season, and give them abundance of water until the end of July, and pinch in all side-shoots to two or three leaves from the base. The next April cut them back to the height of the intended standards; allow all side-growths to push, but continually pinch the side-shoots in, to prevent any of them acquiring a preponderance. At the same time train out the shoots of the head their full length, to keep the vigour of the tree in the head. Cut back again the next April to within two or three buds of the base all the side-shoots and shoots of the head. At the end of five years they will be handsome trees, and may be planted where they are to remain for ornament. After that time the side-shoots may be removed from the stem a few at a

time, beginning at the bottom, so as to form clean stems, and the heads may be trained to any shape, or left to form flowering branches.

TREE IVIES.—The fruiting or arborescent ivies are admirably adapted for the formation of compact bushes in the shrubbery, and they may be grown in pots to plunge in flower-beds during winter, or to decorate the conservatory. It will be observed that whatever names these varieties bear, and to whatever



The yellow-berried ivy, showing the natural growth without training.

types they may be related, they have these invariable characteristics—that the growth is forked, twiggy, and tends to form close symmetrical rounded heads; that the leaves are either wholly entire or very slightly lobed; and that there is a disposition to the formation of flowers and fruits abundantly. The quickest way to produce fine specimens is to graft in March shoots cut from flowering wood of the kind to be propagated on strongly rooted stocks of Irish ivy. The stocks should be struck for the purpose the previous April or May, and be kept in pots, so that when the grafts are put on they may be housed and kept shaded, to encourage a quick union. But flowering wood will readily strike if the cuttings are made early in the season. Take off at the end of June a number of shoots on which the leaves are all entire, prepare them in the usual way to form cuttings four to six inches long, and pot them singly in 54 or 60 sized pots; place them in a pit for about eight days, and keep them shaded and sprinkled occasionally; then put them on a gentle bottom-heat, until the pots are full of roots; shift to 48 or 32 size, using a fourth part rotten manure in the compost; place them on a bed of fermenting material out of doors, and there let them remain until the end of September, when they must be removed to a pit or other place of shelter sufficient just to protect them from severe frost. In March these will be in fine condition for grafting, and will require no further potting for another year. The after management consists in providing them with sufficient pot room, watering as

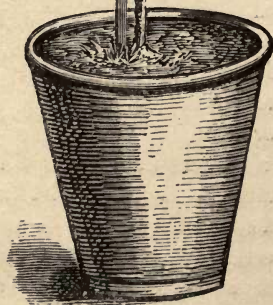


Natural growth of the arborescent Irish ivy.



required, pinching back any shoots that grow too fast for the formation of symmetrical heads of whatever shape may be required.

UMBRELLAS AND SCREENS. — These are easily formed, and the fast growing kinds should be alone employed for the purpose. Pot young plants liberally, and set them growing; train out on wire, and when the outline of the design is covered, pinch in all side-shoots, so as to form the head into a dense mass of verdure. Do not entirely remove the side-shoots from the stem until a good head has been obtained, as they help to swell the stem, but keep them pinched back, and when they may be dispensed with remove a few at a time, commencing at the bottom.



These are useful at fêtes, and to decorate halls and entrances, and may be adapted to fit into recesses and form dividing screens between apartments, by growing them in troughs fitted with wirework. The troughs should never be larger than can be carried by two strong men, unless it is certain that they will be employed on the same level at all times, in which case they may be mounted on low wheels. To provide ornamental covers for them is a comparatively simple matter, light wirework or painted basketwork being best adapted for the purpose. This mode of employing the ivy was recommended in the first edition of "Rustic Adornments for Houses of Taste," published in 1856.

PYRAMIDS. — The

Skeleton plant of British ivy, to show the mode of training to form an umbrella.

easiest of all the forms in which to train potted ivies is that of the pyramid. Train the young plants upright and orderly two seasons, then shift them into 8 or 10 inch pots, using a firm loamy soil, and a liberal proportion of manure in the case of the green-leaved kinds. Insert a few straight stakes, three or four feet long, and to these train the leaders upright, and take the side-shoots round and round, which will both aid in furnishing the stakes, and at the same time check their growth. In the autumn, when they have done growing, draw the stakes together at the summit, and tie them firm. Free growth should be promoted until the plants have attained a sufficient size to produce the effect required of them, and thenceforward they may be kept in the same pots three or four years without any change of soil. Should they, however, show, by lack of vigour, that the soil in the pots is exhausted, they should be carefully turned out of the pots in March or April, and a great part of the old soil be removed from their roots, and then be repotted into the same pots with fresh substantial soil, which must be rammed in as the work proceeds. It will be well, of course, to scrub the pots inside and out before replacing the plants in them. During the summer these pyramids should be plunged in tan or cocoa-nut fibre refuse as deep as the rims of the pots, and have water regularly. They afford invaluable materials for the decoration of entrance-halls, corridors, and flower-beds in winter, and ought to be employed in hundreds and thousands of places where at present they are utterly unknown.

BUSHES may be formed of both the arborescent and the climbing kinds. The first will require no training; the second must be trained with care.



Skeleton plant of *Hedera coriacea*, to show the mode of training to form a pyramid.



Skeleton plant of *Hedera grandiflora arborescens*, to show the mode of training to form a round bush.



Skeleton plant of *Hedera helix*, to show the mode of training to form a round bush.

The figure of the yellow-berried ivy, at page 44, represents the kind of bushes which have been employed at Stoke Newington for both outdoor and conservatory decoration. These compact plants, with brilliant grass-green leaves, and a profusion of orange-coloured berries, present a most beautiful appearance in the depth of winter; and if their roots are sufficiently protected, the severest frost does not harm them in the least. To produce fine specimens of this kind is purely a question of time. They should never be pruned at all unless there are strong shoots pushing beyond the general contour of the plant; in which case let them grow until the end of July, and then shorten them, and turn the prunings to account as cuttings. To make bushes of the climbing sorts, trellises must be inserted in the pots, and the growth be regularly trained to them. The skeleton figures are intended to show the manner in which the shoots must be trained out: the trellises may be flat or spherical.

PROPAGATION. — Incidentally every detail in the multiplication of ivies has been mentioned, and therefore the several methods resorted to may be explained in very few words. By the time

that ivy berries are quite ripe, the spring will be sufficiently advanced to allow of the seeds being sown without any need of storing them previously. There is no occasion to rot or bruise the berries: they may be sown thickly in beds of sandy loam. Keep the ground clear of weeds, and as soon as the seedlings show their characters remove any of distinct habit, and either plant them out where they will have attention, or pot them. Those that remain will require to be planted out in nursery rows after they have made one year's growth in the seed-bed. Among the plants selected for special attention, some will prove to be distinct varieties, the true characters of which will not be fully determinable till they are quite three years old. Variegated ivies are seldom obtained from the seed-bed; they are usually sports produced on old specimens of wall ivies. Chalk and lime are favourable to the production of variegated sports.

We may often see on ruins and old bridges broad sheets of variegated ivy, the result of a sportive growth become permanent. These may always be propagated by removing some of the young growth in May or June, selecting those which have some proportion of green in the leaves, and placing the cuttings under bell-glasses in any sandy or peaty soil. Many beautiful varieties might be added to our collections, if local sports were secured and distributed, which now exist only in single specimens, and many of those we possess might be improved by watching for peculiar growths, and rendering these permanent by propagation.

There is another method of causing cuttings of ivy to root quickly; it is founded upon the peculiar habit of the plant in attaching itself to rough surfaces, such as walls, the bark of trees, &c. If the growth of a new shoot be observed in spring, it will be seen that on the side next the wall it throws out a number of small, fleshy, tender claws. These are in every respect identical with roots, and only fail to become roots through lack of moisture in the substance to which they are first applied. Take off a young shoot when about four inches long, remove one or two of the lowest leaves, and plant it so that the delicate white rootlets at the base are uninjured, and it will scarcely receive a check, for those rootlets will push into the soil and form a plant at once without the otherwise needful preliminary of forming a callus. This is a quick method of propagating ivy, but it must be done in May and June, and the shoots must be taken from a wall or other place to which the plant is attached.

Another simple and expeditious method consists in making layers. To accomplish this with extra speed, peg out the shoots on a bed of cocoa-nut fibre refuse. The free-growing kinds will throw out roots abundantly wherever they touch a damp surface; so there is really no limit to the possibilities of increase by this

method; and even such delicate kinds as the *marginatas* and others that are usually grafted, may be layered on cocoa-nut waste or sandy peat with the greatest certainty.

The practice of grafting belongs to nursery practice, and to describe it would be to depart from the plan and purpose of this work. Grafted plants of delicate habited varieties grow faster at first than plants on their own roots, but the last are to be preferred, for it is a quite common occurrence for the green-leaved stock to throw up shoots and kill out the sort grafted on it, unless the mischief is discovered in time, and the objectionable root shoots exterminated. As it may be an object sometimes to multiply the variegated sorts rapidly and safely, the following methods are recommended:—

Procure a lot of the sorts required, preferring plants with long shoots, no matter how ugly and thin they may be. Make up a bed of light rich soil, the lighter the better; if surfaced with chopped moss, or some such root-coaxing stuff, it is an advantage. Plunge the pots in this bed all aslant, and peg the long shoots down on the soil. Leave them alone for twelve months, then cut them up and plant out or pot them as may be desirable, using to close in next the roots some very light pulverulent stuff for them to make their first start in. This is magic method No. 1. Now for magic method No. 2. Prepare a lot of large pots with drainage half their depth, and over that fill up with very light stuff of a quality that will be little likely to go dust-dry, unless much neglected. In July prepare long cuttings, and instead of inserting them upright, as cuttings are usually put in, lay them on the surface and bend them round to fit the shape of the pot, and peg them firm. They will soon make roots at every joint, and if you know how to follow up the practice, you will make as many plants of them as there were leaves in the first instance.

VI.—THE SPECIES AND VARIETIES OF IVY.

“ Flower in the crannied wall,
I pluck you out of the crannies;
Hold you here, root and all, in my hand,
Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and man is.”

TENNYSON.



EDERA HELIX represents an interesting genus of plants allied to the *Aralia* of China, and the *Adoxa* of the British flora. The generic name is said to be derived from the Celtic, and to express the climbing character of the plant. The French call it *Lierre*; the Germans, *Epheu*; the Dutch, *Klimop*; the Italians, *Edera*; the Spaniards, *Hiedra*; the Russians, *Bljutsch*. In the natural system the genus *Hedera* is placed in the order *ARALIACEÆ*, an order consisting for the most part of handsome trees and shrubs.

The characters of the order are leaves usually alternate, calyx adherent to the corolla, corolla five to ten petals, stamens equal in number to the petals, inserted with them in the ovary; ovary inferior, fruit a berry. Between *Hedera* and *Aralia* there are many points of obvious resemblance, especially in the details of fructification, the umbels of *Aralia racemosa*, for example, being so much like those of the common ivy as to indicate their relationships to the most casual observer. Equally easy of determination is the close relationship of *Araliaceæ* to *Umbellifereæ*, for the flowers in both families are produced in umbels, and in fact the only definite

distinction between them is to be found in the form of the young fruit, which in *Araliaceæ* invariably consists of three to five or more carpels, but in *Umbellifereæ* consists always of two carpels. In the order *Araliaceæ* there are not many plants of great importance, but a few deserve mention as relatives of our evergreen Ivy, which is certainly the most important of them all. *Panax quinquefolium*, a native of Chinese Tartary and North America, was once celebrated as furnishing the well-known drug called *Ginseng*, the highly extolled properties of which are now believed to have no existence except in the imagination of the Chinese, and the plant itself has ceased to be a favourite in our gardens.

The characters of *Hedera* are—calyx with an elevated or toothed edge; petals five or ten, not calyptrate, and cohering; stamens five to ten, converging or consolidated; the berry five or ten celled.

How many species of ivy are known to botanists? The "English Cyclopædia" says "there are fifty species of ivy enumerated, all of which are of easy culture."¹ It will be found a difficult matter to establish three species; and it is highly probable that all known ivies may be reduced to two.² The standard authors on British Botany, such as Withering, Smith, Deakin, Hooker, and others, describe *Hedera helix*, the wild ivy of Britain, as a matter of course; but have little to say about its peculiarities of growth or its extraordinary sportiveness. Bentham adds to his excellent but brief description, that "several varieties are in cultivation, differing chiefly in the more or less divided leaves; and one, with yellow berries, introduced from the continent, has become almost wild in some parts of southern and western England."³ Dr. J. D. Hooker, in his "Student's Flora," speaks of its leaves as "very variable," and indicates, without distinctly stating his opinion, that the "so-called Irish ivy, . . . a doubtful native of Ireland," is not specifically distinct from *H. helix*. Considering that some of the variegated-leaved varieties are referred to by Pliny as being in cultivation in his time, we might expect to find mention of them in the more copious of our older works on gardening, but such is not the case. Parkinson's "Paradisus Terrestris," published 1629, contains no reference to the plant at all, although we find "*Hedera virginiana*" in the index, this being the well-known deciduous "Virginian creeper," the *Ampelopsis hederacea* of modern botanists. Miller's description is quite worthy of him. He points out the distinction between the

¹ "Natural History" section, article *HEDERA*.

² *H. umbellifera* of Amboyna is intentionally ignored.

³ "Illustrated Handbook of the British Flora," 374.

scandent and arborescent growths, notices the capability of the plant to sustain itself on masonry when isolated, remarking that "where any small parts of the stalks are left, they will soon spread and multiply," and adds that "there are two varieties, one with silver-striped leaves, and the other with yellowish leaves."¹ He also regards the Virginian creeper as an alliance of the ivy, and describes it as "*Hedera quinquefolia*."

It is but recently that serious attention has been given to the subject in a thoroughly scientific manner, and we are especially indebted to the late much lamented Dr. Berthold Seeman for a sensible attempt to dispose of its several difficulties. It might be an easy matter to present a short summary of the results of the investigations of this eminent botanist and traveller, but there can be no fairer way than to reproduce here, in its entirety, an article of his published in the "Journal of Botany" in 1863, entitled

"THE IVIES OF EUROPE, AFRICA, AND ASIA.

"Whether there is only one species, or several, mixed up with the plants which now go in gardens and herbaria under the name of *Hedera Helix*, and make up the genus *Hedera*, as now circumscribed, and whether one or two species are indigenous to the British Islands, are still open questions. No botanist has as yet been successful in finding good characters for what have been considered as species; and though all other *Hederaceæ* have a limited geographical range, *Helix* is supposed to be an exception to this rule, and to be spread over three continents, Europe, Asia, and Africa, from the Canary Islands to Japan, and that this circumstance alone sufficiently accounts for the numerous existing varieties. After carefully investigating the subject, and examining every specimen I could lay my hands on, aided by contributions from botanical friends, I have arrived at a different conclusion. I can clearly distinguish three distinct species, which, though having each many varieties, do not run into each other, and have each a distinct geographical range. If these different species had to be named anew, I would propose to call them respectively the European, the African, and the Asiatic. The European ivy is *Hedera Helix*, Linn. It is not found out of Europe, and may at once be known by its uppermost leaves being ovate, or elliptical, its umbels arranged in simple racemes, and its pedicels and calyx being covered with white stellate hairs, having from six to eight, but never more, rays. From time immemorial a variety with white and yellow variegated leaves has been

¹ "Gardener's Dictionary," sixth edition, 1771, article *HEDERA*.



Inflorescence of Irish Ivy.

cultivated in gardens ; even Pliny mentions it ; indeed it is one of the oldest, if not the oldest, variegated garden plant of which we have any record. The fruit of *H. Helix* in Northern Europe is generally black ; in Germany it occurs occasionally with white : and in European Turkey, Greece, and Italy, with yellow berries. The black-fruited kind has always been considered as the true *H. Helix*, and the white as a variety of it, which indeed it is ; but the yellow has been made, I think unjustly, into a distinct species, and named *H. poetarum* by Bertoloni, and sometime previously *H. chrysocarpa* by Walsh. It is the latter plant which played so important a part in ancient Greece and Rome, its leaves supplying the materials for the wreaths with which poets were crowned, and at the festivals in honour of Dionysos, all casks, vessels, amphoras, &c., were decorated ; it was customary even to lie and sit upon ivy branches on those occasions. It is believed traditionally that the yellow-fruited ivy came from India with the worship of Bacchus ; and the fact that the Nepal ivy described by Wallich has yellow fruit is regarded as a proof of the correctness of this tradition. But a close examination of the European yellow-fruited plant shows that it is specifically identical with *H. Helix*, and specifically different from the Nepal and all other Asiatic specimens. If the worship of Dionysos gradually crept from India to Greece and Rome, and a yellow-fruited ivy was deemed essential to its proper performance, there was no need of carrying the Asiatic plant into Europe, as an indigenous variety (*chrysocarpa* = *poetarum*) occurred at the very threshold ; whilst the Asiatic ivy, as we shall presently see, is spread from the central highlands to the most western confines of Asia—to ancient Colchis. The African ivy is *Hedera canariensis*, Willd. It is found in the Canary Islands, Madeira, and the north of Africa, and may at once be known by its uppermost leaves being cordate, its umbels arranged in panicles, rarely and only in young plants in simple racemes, and its pedicels and calyx being covered with white stellate hairs, the hairs having from thirteen to fifteen rays. To this must probably be referred what is called in gardens Scotch or Irish ivy. It is a much quicker growing plant than *H. Helix*, and on that account more frequently planted in gardens, but is much more susceptible to cold, and in Germany often killed by frost. At some time or other this species is said to have been introduced into Ireland, and has hence received the name of *H. Hibernica* in our gardens ; but I have not been able to learn anything authentic about this introduction, or whether it has been introduced at all. At present, Dr. Moore, of Glasnevin, informs me it is found to all intents and purposes wild in various parts of Ireland, growing together with *H. Helix*, and far away from cultivation. Mackay also mentions it as having been found in Ireland. I have not been able to examine any specimens of

wild Irish ivy, and our British floras do not afford any information respecting it. The Asiatic ivy is *Hedera colchica*, C. Koch. It is not found out of Asia, and may be known by its uppermost leaves being elliptical, or lanceolate, its umbels arranged in simple racemes, and its pedicels and calyx being covered with yellowish two-lobed scales, the lobes being opposite each other, and divided into seven or ten segments. Our first knowledge of this plant is derived from Kämpfer, who two centuries ago found it in Japan, where it is called 'Fotogi Isa' (*i.e.* *Simulacri seu idoli Hedera*). It was afterwards gathered by Wallich and other collectors in the Himalaya mountains, by Fortune in Northern China, by Wright in the Loochoo Islands, and by C. Koch in the Trans-Caucasian countries. Wallich was the first to describe the plant, though he did not venture to separate it from *H. Helix*; in fact, the important character furnished by the scales escaped him. It was not until 1859 that C. Koch, who had seen it wild, named it *colchica*, and gave a correct diagnosis of it. It is owing to an authentic specimen kindly transmitted by him that I am able to identify this new species with the Asiatic ivy—as I am indebted to the Rev. R. T. Lowe for a sight of the Madeira ivy. *Hedera colchica* is now an inmate of our gardens, it having been found on the Caucasian coast of the Black Sea by Mr. Røgnér, formerly curator of the botanic gardens of Odessa. Thus it found its way into our gardens, occurring here and there under the (I believe unpublished) name of *Røgnèrianæ*. The only two popular accounts of this plant are given by Wallich and C. Koch. In Nepal it is called Sagooke or Gooke (*i.e.* the climber), and is, says Wallich, 'one of the most common as well as the most noble productions' of Nepal, where it grows to a majestic size, and extends over trees and rocks.' In Trans-Caucasia, on the contrary, it is more stunted than the European ivy, having reached its western geographical limit; and, says C. Koch, 'I have never seen it ascend the tops of the numerous beeches of that country, whilst the common ivy climbed to the highest branches.' Though there are several important peculiarities to distinguish the three species, the most ready way to make sure of them is to look at the character furnished by the hairs and scales. They are largest in *H. Helix*, where they may be seen distinctly with a common pocket lens; but in the other two species it requires a greater magnifying power to make their nature quite intelligible."¹

In a paper on the classification of ivies, communicated by the author to the Linnæan Society in 1869, the reputed difference of the stellate hairs of *Hedera helix* and *Hedera canariensis* were assumed to be sufficient to distinguish them as

¹ "Journal of Botany," 1863.

separate species. A further and frequent consideration of the subject favours the conclusion that the differences between them, both structural and morphological, are not sufficient to establish a specific distinction. Very many examples of stellate hairs from the pedicels of both plants have been examined under the microscope, and in not a few instances have they been found to vary in construction to such an extent as virtually to destroy this character as determining a boundary line between them as species. The stellate hairs of *H. helix* have occasionally more than eight rays, and those of *H. canariensis* have occasionally fewer than fifteen. Veritable hairs from the Irish ivy have actually been found with only eight rays, and the hairs on the sharp-leaved Irish ivy (*V. Hodgensii*) appear to be uniformly fifteen rayed, and are more decidedly scaly than those of the plant we regard as the type of this section of *H. hedera*. The inquirer who can forget for a time this reputed distinction and will observe the more obvious characters of garden ivies, and will next proceed to investigate the characters of ivies in the woods, will soon be shaken in any faith he may hold in the theory that the plants are specifically distinct. In the woods of the Vale of Conway, and especially in Gwydir, almost every form of ivy ever imagined, figured, or described (save and except the variegated forms, of which there are probably none), may be found, that is to say, if we judge them by the shape and size of the leaves only. Here may be seen the smallest forms of *helix* and the longest-lobed triangular forms of *helix*, and a regular gradation through the whole series of green-leaved varieties, the largest leaved of which come so near to *canariensis* as to be indistinguishable from it by any observer of ordinary carefulness, though one well used to ivies may be able to say that they lean more to *helix* and are but highly-developed forms of that type. The "Lucida" and "Lobata major" of the enumeration that follows may be instanced as approaching nearest to *canariensis* of any of the permanent garden forms of *helix*. If the distinction we may suppose established by the stellate hairs is reduced to a hair's breadth, and the distinction afforded by the most typical forms of each is also reduced, where the departures from types tend towards each other, to a hair's breadth, what are we to say after all about the value of that distinction in the determination of species? The so-called Irish ivy is found in Portugal, the Canary Islands, Madeira, and the Iberian Peninsula; in Ireland, it is found on walls near Merrion, in the district of Killarney, and on thorn trees in the western part of the Phoenix Park, near Dublin.¹ The sharp-leaved variety (*V. Hodgensii*) was originally found in Wicklow, but has been noted as occurring on walls near

¹ "Journal of Botany," 1864, pp. 202, 381.

Merrion. This is just a parallel case to that of the variable helix of the woods of Conway, and it probably affords less evidence of the distribution of the Asturian flora than of the influence of temperature and humidity to modify the characters of a plant to such an extent that the helix of a warm country shall, after long enjoyment of conditions especially favourable to development, prove so far unlike the helix of a cold country as to afford some warrant for regarding it as a separate species. In the case of *H. colchica* there is no such difficulty. The two-lobed scales, divided into seven to ten segments, are so different to the stellate hairs of *H. helix* and *H. canariensis* as to justify a specific distinction; and then how greatly does the plant differ in morphology and constitution; so that, although it is a veritable ivy to the unscientific observer, it is to careful and careless observers alike a very different plant to any variety of helix or canariensis. There are probably only two species of ivies known; but it may be convenient for the present to group the several varieties around three conspicuous centres, and, for all useful purposes, three species may be recognised, and Dr. Seemann's diagnosis for the present should, we think, be allowed to stand.

To account for the multitude of varieties is perhaps less difficult than to determine the species. The ivies fruit freely under certain conditions, and, when varieties far separated in size and shape of leaves come into proximity, crosses result, and what follows may be judged by what we see. There can be no doubt that the most distinct and permanent varieties are of seminal origin, but a few may be such as gardeners term "sports," that is to say, propagated from adventitious shoots that have presented abnormal characters, such as variegated leaves or a peculiar conformation of lobes, and by careful cultivation the distinguishing characters have been preserved. Having grown thousands of ivy plants obtained from woods, rocks, ruins, &c., we can safely aver that such as present a variety of characters usually revert after a year or two to a distinctive type, while those that present one distinctly-marked character with some degree of uniformity usually continue in it and become distinct and interesting garden varieties. It is one of the most attractive facts of this most fascinating pursuit that a various leaved ivy we may meet with in the woods—and they are far more abundant than botanists and plant collectors appear to have any idea of at present—does not long continue various leaved under cultivation, but soon settles down into some decided character; whereas if we obtain a plant or a part of a plant on which the leaves are somewhat uniform in size and shape, we may reckon on establishing it as a variety, and it may prove to be worthy of a distinctive name. A plant so variable within the contracted limits and comparatively narrow range of climatal

influences which these islands afford may be fairly expected to "break out" when transported to Madeira and the Canary Islands; and so, if it can but be agreed that the English and the Irish ivy are in the end one and the same plant, there is nothing more surprising in the relationship thus established than the earnest ivy-hunter will meet with when in the same wood he finds a plant of helix producing leaves not larger than a sixpence, and another producing leaves that he cannot cover with the palm of his hand. The "rough and ready" system of settling the "origin of species" is not altogether valueless.

It has been assumed hitherto that all ivies tend to a fruiting state and to the production of fruit in common with most other plants. There may be, however, forms that are absolutely sterile, although no satisfactory proof has been obtained to remove the statement out of the realm of conjecture. Dr. Hooker says "the small sylvestral form, with longer leaf lobes and often pale nerves, never flowers."¹ The small sylvestral form, selected to furnish the enclosing borders of this work, does frequently flower and bear abundance of fruit, and, of necessity, it has first to climb to the tops of trees and form arborescent tufts long before it acquires a state of fruitfulness. But as flowers destitute of stamens and flowers destitute of ovaries may be found by those who will search for them, and entire corymbs consisting of monœcious flowers, it becomes highly probable that some varieties are permanently unproductive of fruit. But to say of any form that it "never flowers" is rather to declare insufficiency of observation and undue haste in arriving at a definite conclusion.

The sketch on page 60 was hastily made from a group of leaves arranged as represented, to illustrate their extreme diversities of size and form. The largest leaf shows the average shape and dimensions of the Irish ivy, the others are forms of *Hedera helix*. If we declare these to be forms of one species only, how wonderful is its range of variations!

This dry chapter may, we trust, be appropriately concluded with a few lines from Sir Richard Blackmore:—

"Your contemplation farther yet pursue;
The wondrous world of vegetables view!
Observe the forest oak, the mountain pine,
The towering cedar, and the humble vine,
The bending willow, that o'ershades the flood,
And each spontaneous offspring of the wood!

¹ "Student's Flora," p. 172.

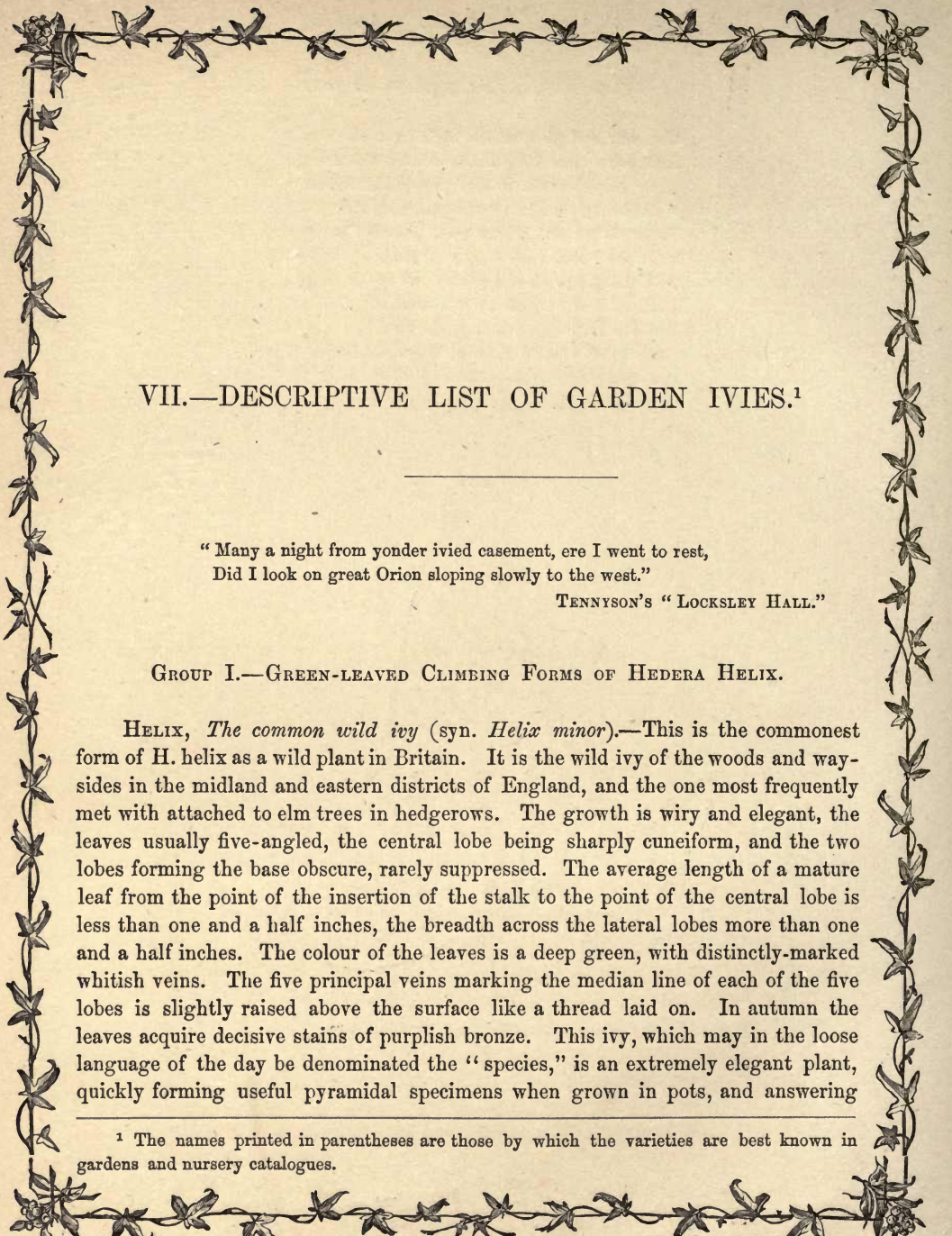


Group of ivy leaves, to show a few of the extremes of variation.

The oak and pine, which high from earth arise,
And wave their lofty heads amidst the skies,
Their parent earth in like proportion wound,
And through crude metals penetrate the ground;
Their strong and ample roots descend so deep,
That fixed and firm they may their station keep,
And the fierce shocks of furious winds defy,
With all the outrage of inclement sky.
But the base brier, and noble vine,
Their arms around their stronger neighbour twine.
The creeping ivy, to prevent its fall,
Clings with its fibrous grapples to the wall."



Sylvestral ivy, Delamere Forest, Cheshire.

A decorative border of ivy leaves and vines frames the entire page. The border is composed of a central horizontal vine with leaves, and vertical vines on the left and right sides, all adorned with detailed ivy leaves and small clusters of berries.

VII.—DESCRIPTIVE LIST OF GARDEN IVIES.¹

“Many a night from yonder ivied casement, ere I went to rest,
Did I look on great Orion sloping slowly to the west.”

TENNYSON’S “LOCKSLEY HALL.”

GROUP I.—GREEN-LEAVED CLIMBING FORMS OF *HEDERA HELIX*.

HELIX, *The common wild ivy* (syn. *Helix minor*).—This is the commonest form of *H. helix* as a wild plant in Britain. It is the wild ivy of the woods and waysides in the midland and eastern districts of England, and the one most frequently met with attached to elm trees in hedgerows. The growth is wiry and elegant, the leaves usually five-angled, the central lobe being sharply cuneiform, and the two lobes forming the base obscure, rarely suppressed. The average length of a mature leaf from the point of the insertion of the stalk to the point of the central lobe is less than one and a half inches, the breadth across the lateral lobes more than one and a half inches. The colour of the leaves is a deep green, with distinctly-marked whitish veins. The five principal veins marking the median line of each of the five lobes is slightly raised above the surface like a thread laid on. In autumn the leaves acquire decisive stains of purplish bronze. This ivy, which may in the loose language of the day be denominated the “species,” is an extremely elegant plant, quickly forming useful pyramidal specimens when grown in pots, and answering

¹ The names printed in parentheses are those by which the varieties are best known in gardens and nursery catalogues.



admirably to clothe banks and rockeries, and for edgings to flower-beds. The subjoined figure represents it faithfully.



Helix.

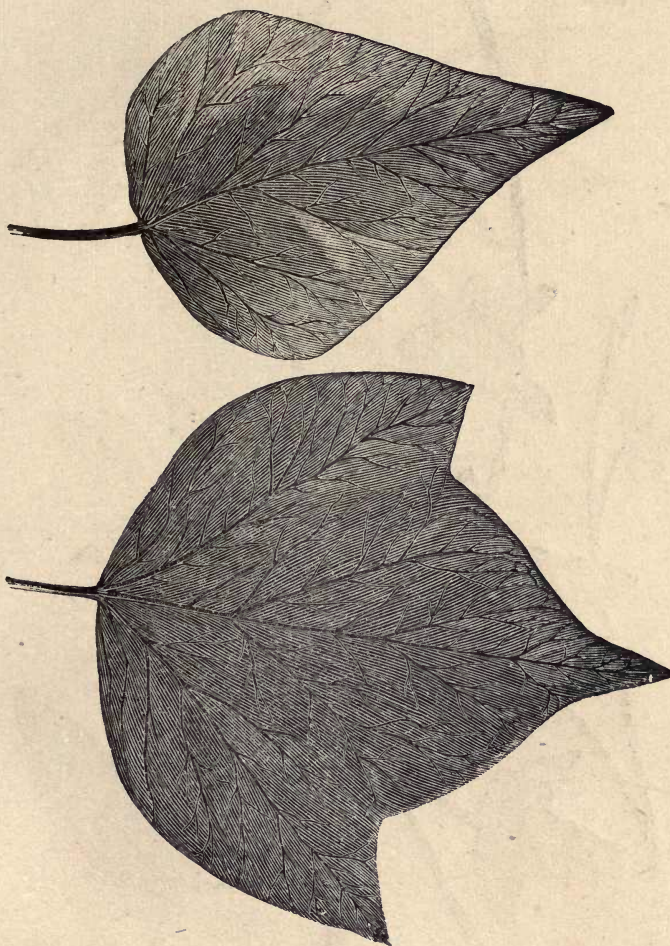
PUSTULATA, *The blistered ivy* (syn. *Lobata Taurica*, *Taurica Leeana*, *Helix major*).—A large form of the so-called species, quite common, though peculiarly distinct. The most casual inspection is sufficient to determine the claim of this variety to a name on account of its distinctness. The growth is free and robust. The leaves vary from being nearly equally and bluntly five-lobed, remotely suggesting the form of *digitata*, to a more distinctive five- or six-lobed form, the central lobe being sharply wedge-shaped. The basal line of the leaf approximates to a right angle to the line of the stalk. The colour of the leaf is a full green, the principal veins being raised like threads laid on, and the blade marked with obscure blister-like irregularities of the surface. The figure at page 64 very faithfully represents the blistered surface of the leaf, which is a constant character of the variety. It is one of the best for clothing banks and to form marginal lines, and is not unworthy of culture as a pot plant.

HETEROPHYLLA, *Various-leaved ivy*.—This variety was selected from a batch of seedlings at Stoke Newington: it is eminently beautiful and distinct, of a rich deep green colour, and in habit combining the features of a climbing and a fruiting ivy. Free and robust in growth, but more inclined to lateral than perpendicular



Pustulata.

extension. The leaves are large, smooth-surfaced; colour bright grass-green. In form they vary from regular ovate, without lobes, to obscure three- and five-lobed.



Heterophylla

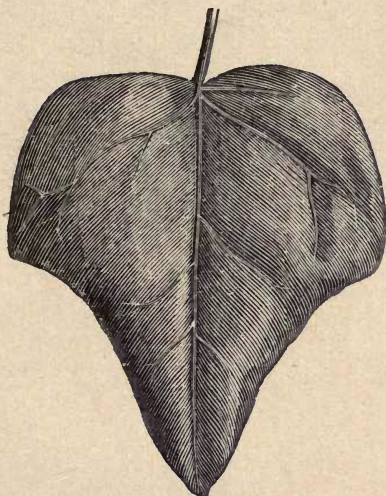
As it occasionally produces fruiting shoots and entire leaves predominate, it approaches nearest in these particulars to the arborescent section; yet, as it has

*Gracilis.*

had the same characters as now from the first, and as it climbs freely, and is a true wall-ivy, this appears in the end to be its proper place.

GRACILIS, *Slender ivy*.—A light elegant plant with wiry stems of a warm purple colour, and leaves usually three-lobed, placed rather far apart, rendering the wiry stems conspicuous; the colour rather light dull green, richly bronzed in autumn; the principal veins rise slightly in relief. The leaves curl slightly, and are seldom sharply lobed. A very pretty wall-ivy or to clothe a tree-stump.

TORTUOSA, *Twisted-leaved ivy* (syn. *Glymii*).—A very fine and distinct form of helix. The growth is scarcely robust, and rather wiry; the leaves vary in

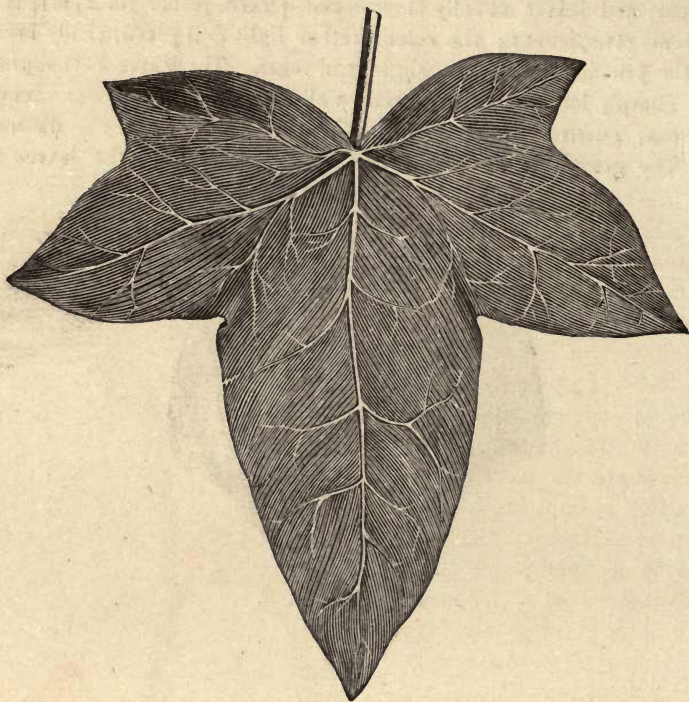


Tortuosa.

form from regular ovate to long wedge-shaped, many of them being obscurely three-lobed. The colour is a deep dull green, overspread with blotches of blackish bronze. The form and colour of the leaves are characteristic features, but they are moreover peculiarly glossy, and every one is more or less curled and twisted, the twisting increasing during cold weather. One of the finest in this series, and, while fit for every purpose in the garden, is particularly adapted for pot culture.

LOBATA MAJOR, *Large-lobed ivy* (syn. *Sagittæfolia*).—This is one of the largest forms of helix, and may be easily mistaken for a form of canariensis. In growth free and robust, leaf-stalks and young shoots greenish purple; leaves full deep green, rarely touched with bronze, surface hard and glossy; lobes three to

five, the three major lobes boldly produced, the central one being broad wedge-shaped. In the woods of the Vale of Conway, North Wales, this form may be



Lobata major.

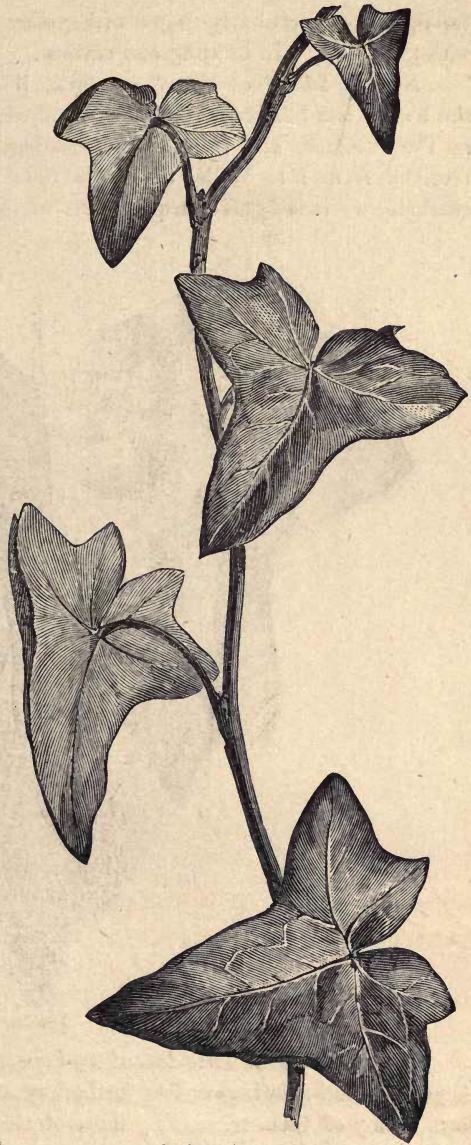
frequently met with. It is constant in cultivation, peculiarly bold and handsome, and soon makes a noble specimen.

SAGITTÆFOLIA, *Arrow-leaved ivy*.—Quite distinct and interesting. In growth free and wiry, running far and filling up slowly. Leaves usually bluntly three-lobed, the centre lobe projecting forward in the form of a letter V. The colour is dull dark green with a few patches of blackish bronze, which change in autumn to a rich purplish bronze; the principal veins are light green in colour, and slightly raised above the surface.

LUCIDA, *The shining ivy* (syn. *Poetica*).—This is the “poetica” of gardens,

but it is a question if it has any peculiar claim to the designation. It is at once the largest and handsomest form of helix. In growth very free and robust, quickly covering a large space, and producing a perfect felt of lateral shoots. The leaves are large, in form mostly deltoid and without lobes, but a few are obscurely three- to five-lobed. A fine specimen pyramid, with the young shoots of the season pendent about it, presents a beautiful appearance, the young shoots being purplish, the young leaves bright grass-green; the older leaves deep holly-green, overspread in winter with fine chocolate or purplish bronze. This and Tortuosa are the most glossy varieties in this section, and because of its peculiar brightness, "lucida" appears to be an appropriate name for the so-called "Poet's" ivy.

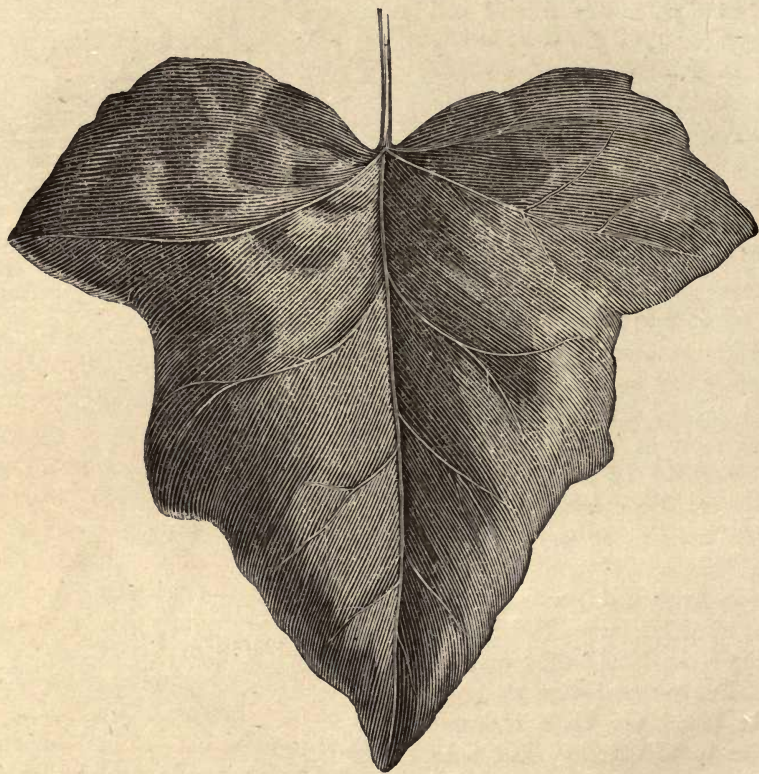
RUGOSA, *The wrinkled-leaved ivy* (syn. *Helix major*, *Jersey helix*).—A distinct but scarcely beautiful variety. It grows freely and produces large leaves, which are various in form, the majority being deltoid with a rounded base. But scattered about the plant will be found two kinds of leaves peculiar to this variety and none other. One of these has five rounded lobes, the front lobe being shield-shaped; the other is three-lobed; the lobes rounded in outline, and the whole surface puckered and blis-



Sagittæfolia.

tered, and so peculiarly tinged with yellow as to appear as if slightly powdered with gold-dust. Interesting and curious.

NIGRA, *The black-leaved ivy* (syn. *Willseana*).—A dark form of *pustulata*, the leaves less blistered, the veins less distinctly marked, the colour much darker in the summer, and in winter deepening to almost black. This variety was received from Mr. Wills, of Edgbaston; it has always been constant in its characters. It is figured on page 72, and in the coloured plate at page 62.



Lucida.

CONTRACTA, *Contracted-leaved ivy* (syn. *Sagittifolia*, *Taurica*, *Helix minor*).—A pretty small-growing variety in the way of *Gracilis*; the leaves very variable in form, many of them resembling those of the typical *helix*, others much contracted and approaching the outline of an arrow-head. Figured at page 73.

SCUTIFOLIA, *Escutcheon-shaped-leaved ivy* (syn. *Cordata*).—A distinct but unattractive variety: it is not robust in growth. The leaves are of medium size, roundish triangular, or obscurely three-lobed, dull green, the veins obscurely marked. Figured at page 74.



Rugosa.

DELTOIDEA, *The blunt triangular ivy* (syn. *Rhomboides-ovata latifolia*).—One of the most distinct and peculiar in the collection, and, though a dull unattractive plant, strikingly interesting to an amateur in ivies. The stem is purplish and rather stout, the leaves rather distant, stiffly and uniformly set; in form bluntly deltoid or shield-shaped, usually overlapping at the base, a character quite unique. In substance the leaves are leathery, in colour blackish-green, changing in autumn to a sombre purplish bronze. Figured at page 75.

CINEREA, *The grey-leaved ivy* (syn. *Himalaica*).—Very distinct and interesting; scarcely robust, but growing freely. The leaves are smallish and peculiar in form and colour; in some instances they are three-lobed and nearly triangular, in others the central lobe is prolonged, and has a few sharp subsidiary lobes and notches on the side; the colour is greyish-green, the lines of the principal veins being a lighter grey than the blade, and inclining to a milky hue. This is the most tender variety in the section, a severe winter damaging its appearance considerably. Figured at page 76.

TRILOBA, *The three-lobed-leaved ivy* (syn. *Baccifera lutea*).—A neat variety, selected from a batch of seedlings of the yellow-berried ivy. The leaves are usually three-lobed, dark green and glossy. The leaf selected for the figure on page 76



Nigra.

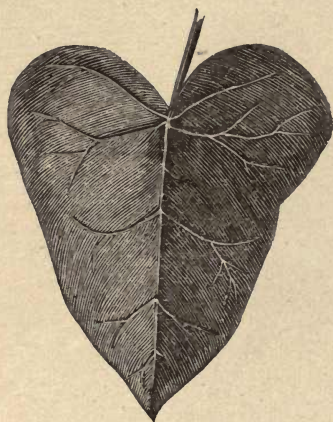
presented a remarkably sharp outline. The figure at page 84 represents its ordinary character.

PALMATA, *The palmate-leaved ivy*.—A neat, rather slow-growing variety, with



Contracta.

medium-sized three- to five-lobed leaves, which tend to a palmate appearance, owing to the breadth of the base and the obliqueness of the side lobes. It belongs to a distinct group of three, consisting of *palmata*, *crenata*, and *digitata*, in all which there are points of resemblance; nevertheless they are quite distinct when they attain maturity, though they resemble each other closely when young. The colour of this variety is a dull deep green. Figured at page 77.



Scutifolia.

CRENATA, *Wrinkled-leaved ivy* (syn. *Palmata*, *Vitifolia*, *Digitata*, *Digitata nova*).—This is intermediate in form and colour between *palmata* and *digitata*. The leaves are broad, usually five-angled and digitate, but less distinctly so than those of *digitata*; the edges are much crenated, and the colour is a light grass-green. A handsome free-growing variety. Figured at page 79.

DIGITATA, *Finger-leaved ivy* (syn. *Palmata*, *Crenata*, *Pennsylvanica*).—The finest variety in this group, and easily distinguished from the other two by its more decided digitate outline, and its fine dark blackish green colour, on which the whitish veins show up brightly. It grows freely, making a fine pot-plant, and is pre-eminently adapted for a ruin. Figured at page 80.

The three closely related varieties—*palmata*, *crenata*, and *digitata*—are so mixed up and confounded together at the nurseries that it is most difficult to obtain either of them true. This accounts for the confusion of synonyms, and for the frequent statement that the differences are in name only; yet the distinctive characters are easily traceable, *Palmata* being dull green and rarely digitate; *Crenata* being light bright green, and slightly digitate; *Digitata* being very dark green, deeply digitate, and larger-leaved than either of the other two.

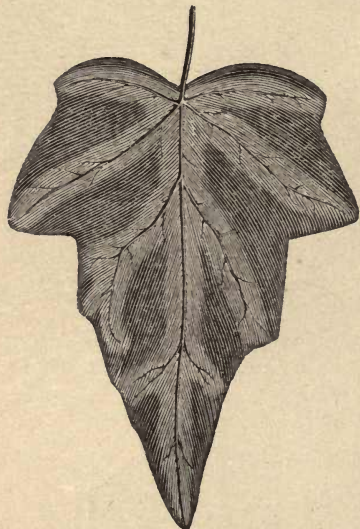
CUSPIDATA MINOR.—A pretty small-leaved variety, distinctly cuspid. The young stems are purplish, and the leaf-stalks are bright reddish purple. The leaves are placed far apart; they are uniformly three-lobed, and the lobes are equal and crenated, the colour a deep rich glossy green with whitish veins.

ANGULARIS, *Angular-leaved ivy* (syn. *Taurica*).—A robust, free-growing, handsome plant; leaves of medium size, bright green, and glossy, having no peculiarity of conformation sufficiently striking to arrest the attention of a casual

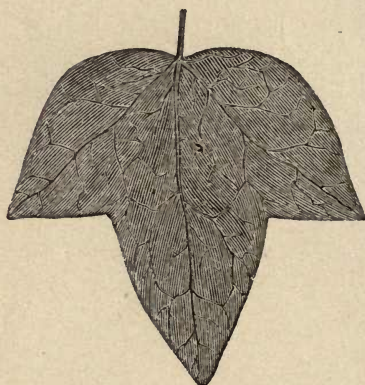


Deltoidea.

observer. The prevailing form is that of *helix major*, but the lobes are less distinctly marked, and the boundaries of the side lobes approximate to straight lines:



Cinerea.



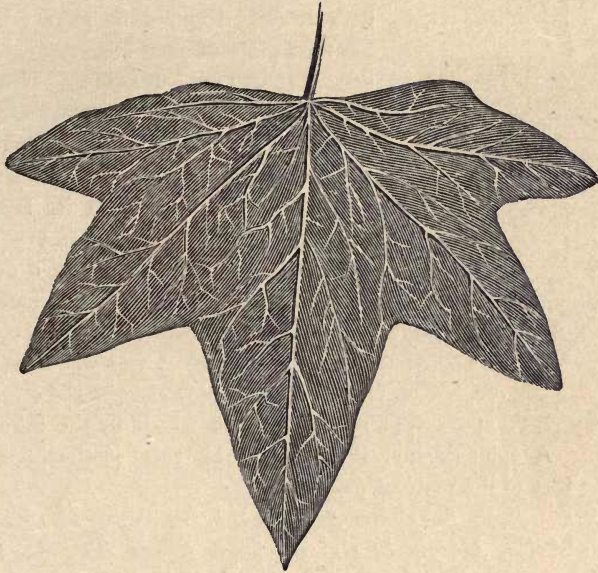
Triloba.

from this character the name is derived. Worth having for its bright grass-green colour, glossy surface, and rapid growth.

PEDATA, Foot-leaved ivy (syn. *Digitata*, *Chrysocarpa*).—A very distinct and fine variety, growing freely and adapted for any purpose, but particularly fine on a ruin. The leaves are mostly five-lobed, the central lobe long and narrow, the side lobes similarly narrow but shorter, the outlines sharp and decisive, the form of the leaf bearing a remote resemblance to that of a bird's foot. The colour is dark green, with whitish veins very sharply marked in bold relief. As this is a true climbing ivy, it should not be named *Chrysocarpa*, as it is usually in trade collections. The fruiting form is not in cultivation, but no doubt it may be obtained by planting out pedata and waiting until it assumes an arborescent growth. This is usually described in trade catalogues as a "North Indian" ivy. It may be found in the woods on the eastern slopes of Snowdonia by those who will patiently search for it. Figured at page 82.

MINIMA, Smallest-leaved ivy (syn. *Taurica*, *Donerailense*, *Pennsylvanica*).—A pretty and curious little ivy, a counterpart in form of pedata, but the leaves attain

only half the size of that variety, are less distinctly veined, and in winter assume a deep, dull purplish brown colour. Though curious and pretty, it is scarcely to be



Palmata.

valued because of its strange winter colour, which renders it an undesirable variety for pot culture except in a collection, where undoubtedly it will prove interesting. Figured at page 83, and in the border of the coloured frontispiece.

GROUP 2.—VARIEGATED CLIMBING FORMS OF *HEDERA HELIX*.

A.—VARIEGATION WHITISH OR “SILVERY.”

MARGINATA, *The white-margined ivy* (syn. *Argentea elegans*).—This represents a large and lovely group, the members of which differ sufficiently to have separate recognition, yet very closely agree in their general characters, the leaves being broadly margined with whitish or creamy variegation, and the central parts of the leaf showing tints of grey and bluish green, with patches of dark green. *Marginata* has green stems; the leaf-stalks are slightly purplish. They

are bluntly triangular; the ground colour dull green, mottled with patches of bright green, and a thin wash of grey; the margins creamy white, brilliantly striped and blotched with deep carmine or purplish pink in autumn. Figured at page 88, and in the coloured plate at page 78.



Crenata.

MARGINATA GRANDIS, *Grand-margined-leaved ivy* (syn. *Marginata robusta*, *Arborescens marginata*, *Tricolor*).—This properly belongs to the marginata section, and it very nearly resembles *Marginata major*. It is, however, distinguishable by its broader leaves and massive appearance, and still more by a decided tone of blue in the green part of the leaf. It is boldly margined with creamy variegation, which never tends to any tone of yellow. It is a true climbing ivy, running freely, yet the wood is stout and

produces many short spurs that resemble those which in the arborescent forms produce fruit. A splendid ivy, the finest of all this section for pot culture. Figured at the foot of the plate at page 62.

MARGINATA MAJOR, *Large-margined-leaved ivy* (syn. *Marginata argentea*, *Marginata pulchella*, *Marginata elegantissima*, *Silver Stripe*).—An extremely beautiful variety. The secondary name "major" is applied to this because in habit it is more robust and larger-leaved than any of the rest, save and except *Marginata grandis*. The leaves are broad, obscurely lobed, the colour deep bluish green, with broad margin of rich creamy variegation, which has a decided yellow tinge. Makes a beautiful pot-plant, and is the best of this group to plant on walls. In common with other popular varieties, this has been received under a great diversity of names, the margined-leaved series having been sadly confused by the nurserymen. Figured at the top of the plate at page 78.

MARGINATA MEDIA, *Medium-margined-leaved ivy* (syn. *New Japanese*, *Japonica variegata*, *Japonica argentea*).—This beautiful variety agrees with *Marginata grandis* in general character, but is much less robust in habit, and the variegation is of a creamy white colour, without a trace of yellow. It forms a charming pot-plant.

MARGINATA MINOR, *Small-margined-leaved ivy* (syn. *Marginata argentea*, *Folius argosencens* (!), *Marginata elegans*, *Cavendishi*, *Marginata latifolia*).—A number of plants bearing different names are here grouped as one variety, for the



simple reason that we cannot discover any differences amongst them. *Marginata minor* is the smallest of the series, with the exception of *Marginata rubra*, which is distinguished from all the rest by its fine deep red margin. *Marginata minor* has small angular deltoid or shield-shaped leaves, obscurely lobed, the central part of the leaf dull olive-green, slightly washed with grey; the margin a clear cream



Crenata.

colour, passing into pinkish red on the edges after September, but never acquiring so decided a tone of red as the next. A pretty pot-plant, but not robust enough for walls. The spray on the left hand in the frontispiece is *Marginata minor*.

MARGINATA RUBRA, *Red-margined-leaved ivy* (syn. *Cullisi*, *Elegantissima*, *Argentea rubra*, *Latifolia elegans*, *Tricolor*, *Marginata pulchella*).—This agrees with *Marginata media* in all essential particulars, but is distinguished by the bright deep rosy red hue of the extreme edge of the leaf. The red colour does

not appear until September, and after that date it increases in intensity until the end of the year, after which it becomes again faint, and in the spring passes away. A slow-growing and decidedly tender variety. In the plate at page 78 the red-edged leaf on the right, near the foot, is *Marginata rubra*.

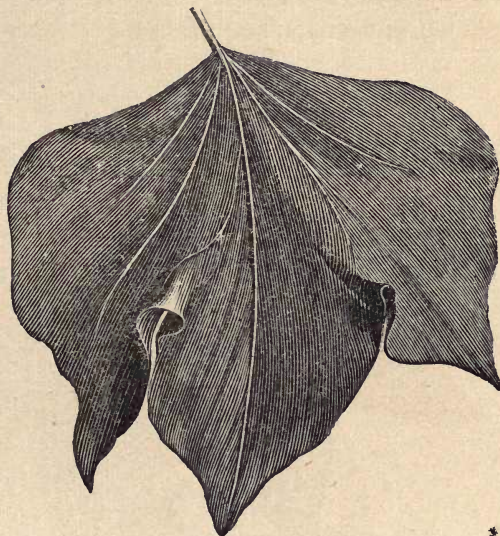


Digitata.

SUB-MARGINATA, *Faintly-margined-leaved ivy* (syn. *Rhombea variegata*, *Marginata major*, *Rhomboidea japonica*, *Japonica variegata*, *New Japanese*).—A very distinct form, which has a different name in almost every nursery. The leaves are of medium size, of a rhomboid form or inclined to irregular spoon-shaped; the colour is a deep bluish green, margined with a thin line of whitish variegation, with a few faint touches of red added in winter. Easily distinguished from all the rest in this section by the paucity of the variegation and the bluish tone of the green part of the leaf. Figured at page 89.

MARGINATA LACTEA, *The milky-margined ivy* (syn. *Arborescens alba lutescens*).

—A true climbing ivy, though the nursery label declares it to be arborescent and fruit-bearing. It is extremely beautiful and quite distinct. The stems are of a deep purple colour, the leaf-stalks bright reddish purple, the leaves triangular, with obscure, blunt, rhomboid, basal lobes, or with occasional ear-like lobes, projecting singly and unsymmetrically. The ground colour is dark green, with a few faint blotches of grey, overlaid with thread-like whitish veins, the margin bright cream colour, delicately lined on the extreme edge with bright pink in winter. This variety grows slowly, but makes a pretty pot-plant.



Cuspidata major.

DEALBATA, *The blanched ivy*.—A very distinct and peculiar plant occurring frequently in a wild state in the woods on the eastern slopes of Snowdonia, where it frequently carpets the ground with a profuse growth of dark-green leafage, dotted with leaves of a pure white. The leaves are usually equally three-lobed, small, and varying but little in size or form; many of them dark green, with a faint powdering of white; others wholly blanched and semi-transparent; when grown in a good soil, the growth becomes wholly green, but when grown in a soil consisting chiefly of potsherds, broken stone, and coarse grit, it continues faithful to its sylvan character. Figured in title page, top, right hand.

NEBULOSA, *The clouded ivy*.—This pretty ivy was found growing on the parapet of the bridge which spans the little waterfall in the village of Dwygyffylchi, North Wales. The stems are dark green when mature, purplish when young. The leaves are smallish, in form usually sagittate, reticulated with whitish veins on a green ground, or mottled and clouded with grey and yellowish white. It is distinct enough to have a name and place. Figured in title-page, top, left hand.

PELLUCIDA, *The translucent ivy*.—This is a remarkably beautiful variety, obtained from one of the buttresses of the old stone wall of Conway. In habit the

plant is somewhat robust, with stoutish stems and medium-sized leaves of a blunt quadrangular form; these are mottled with green and white, or are wholly white and semi-transparent, while the young stems are of the most brilliant tint of carmine or coral red, and so translucent that they may be likened to threads of coloured glass. Title-page, foot, left hand.



Pedata.

DISCOLOR, *Marble-leaved ivy* (syn. *Minor marmorata*, *Maculata*). — An extremely neat variety, with small broadish leaves, varying from a regular deltoid form to three- and five-lobed, the lobes obtuse and angular. The prevailing colour is dark dull green, but the whole plant is slightly spotted with grey variegation, the young growth being brightest, and having the addition of a slight tinge of red. The variegation is at its best in the early part of the summer; as winter approaches much of it passes away. Figured in plate at page 78, top, right hand.

B.—VARIATION “GOLDEN.”

MARGINATA AUREA (syn. *Robusta*).—A distinct and beautiful variety. The young stems rather stout, and of a purplish red colour. The leaves elongate triangular, delicately margined with faint orange yellow tending to red. A well-developed plant has a strong tinge of deep yellow shading into red, but any individual leaf that may be selected is comparatively faint in colour and the character is not easily discernible. A fine ivy for walls, but not bright enough to

make a showy pot-plant, though in any case pleasing and peculiar, on account of the prevailing faint orange tint. Frontispiece, right hand.



Minima.

SULPHUREA, *The sulphur-leaved ivy* (syn. *Marginata canescens*).—A weak-growing and peculiar-looking plant, handsome when seen on a large extent of wall, but not distinct enough for pot culture. The leaves are small, triangular,

and flat, or spoon-shaped and concave, with small ear-like lobes. The variegation is plentiful enough, but dull, the prevailing colours being pale sulphur-



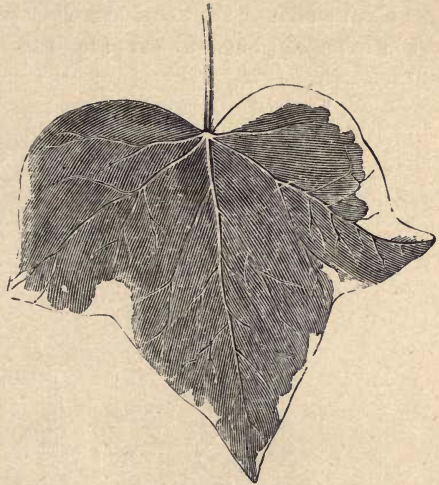
Triloba.

yellow and impure cream colour, with about an equal proportion of a dull dark-green ground. The plant has been received in one instance labelled *Marginata argentea* ; a pretty example of the vagaries of nursery nomenclature.

CHRY SOPHYLLA, *The golden-leaved ivy* (syn. *Aurea spectabilis*, *Aurea densa minor*, *Digitata aurea*, *Aurea* or *golden*, *Aurea maculata*, *Cunariensis aurea marmorata*, *Foliis aureis*).—A distinct variety, which has a different name in almost every nursery where it is to be found. There may be more than one variety, indeed, to justify the multiplicity of names, but our plants, obtained from various sources, and labelled as in the foregoing list of synonyms, vary so little that we have resolved to consider them identical, and to make the name *Chrysophylla* represent them all. This is a free-growing

climbing plant in an intermediate condition, and occasionally under pot culture producing fruiting shoots. The leaves are broad, variously lobed, but the lobes are always obtuse and few in number, the greater part being obscure. The variegation appears in patches on the young growth, many of the leaves being wholly of a deep yellow, others mottled with paler yellow

on a green ground, a large proportion of the plant being of a dark green, without any trace of variegation. A fine variety when planted out in a poor gravelly or chalky soil, but under pot culture and in rich soil apt to "run out." The golden spray in the centre of the frontispiece represents the young growth; at the foot, right hand, of the plate at page 62 is represented an old mottled leaf.



Marginata grandis.



Marginata major.

CHRYSOPHYLLA PALMATA (syn. *Palmata aurea*).—The exact counterpart of the last in colouring, but the leaves are distinctly palmate, with five blunt short lobes, all projecting forward.



Marginata media.

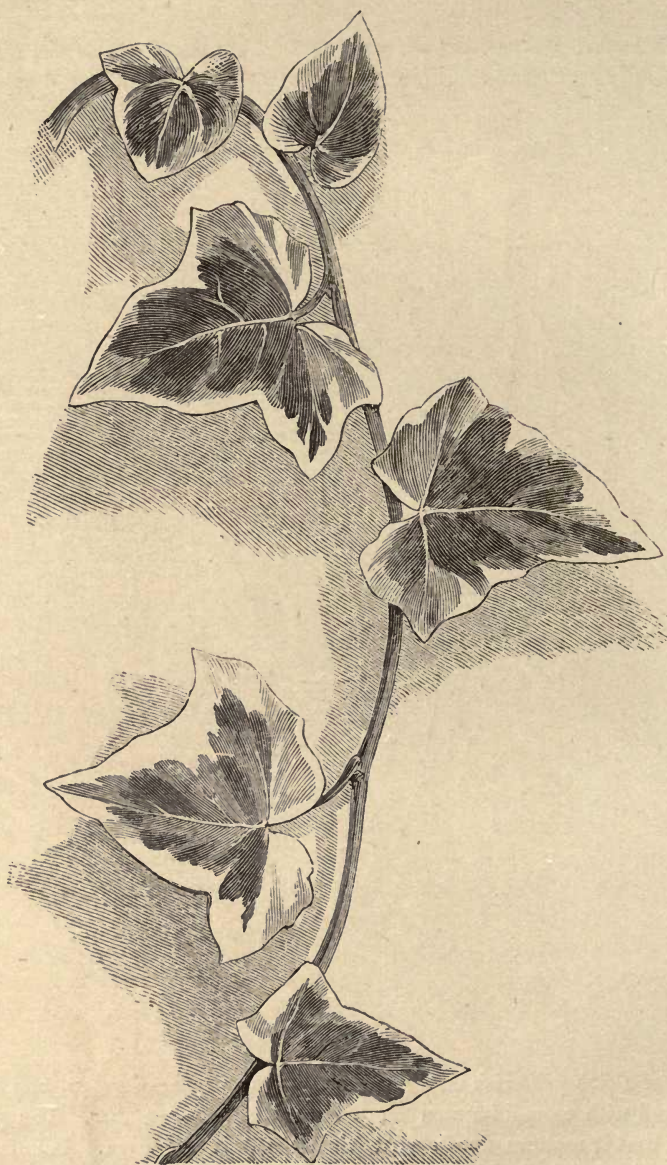
SUCCINATA, *The amber-tinted ivy*.—A distinct and delicate variety, the gift of W. B. Dunnett, Esq., of Dedham, Essex, whose collection, planted out on a rockery, constitutes an extremely interesting feature of a beautiful garden. The stems

are dark green when mature, but when young brilliant carmine or coral red. The leaves are bluntly sagittate in form, and richly mottled with amber and pale green,

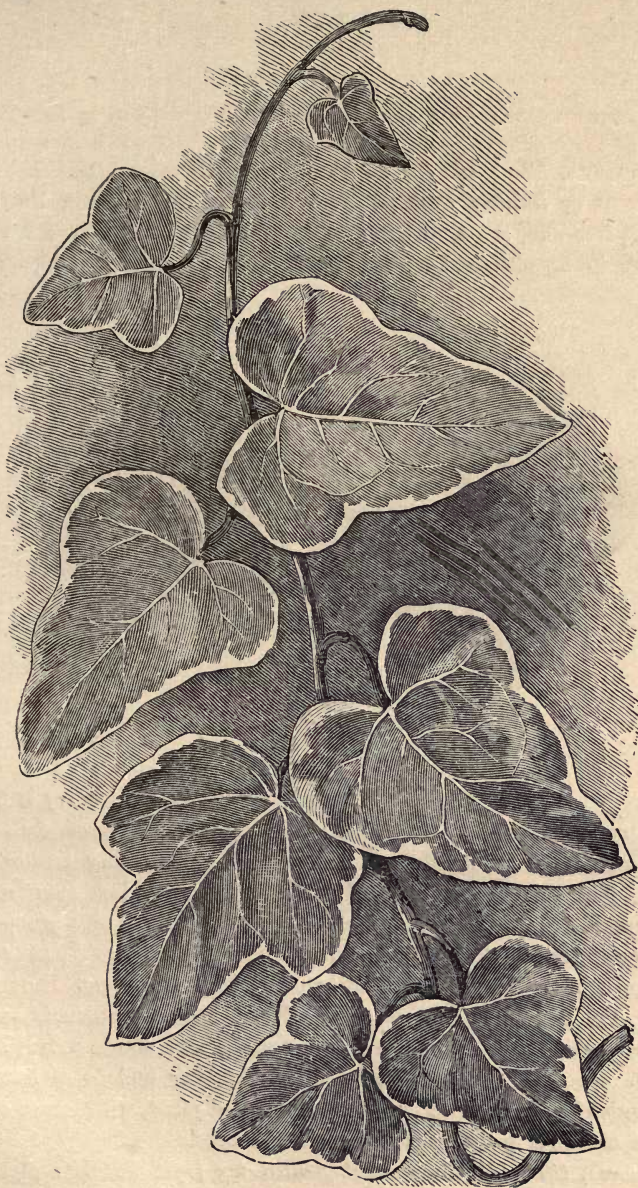


Marginata minor.

occasionally of a rich yellowish cream colour without a trace of green, and in other cases streaked with emerald green on a ground of clear amber. The plant is so constant that it matters not in what kind of soil it is grown. It is faithfully figured at the foot, right hand, of the title-page.



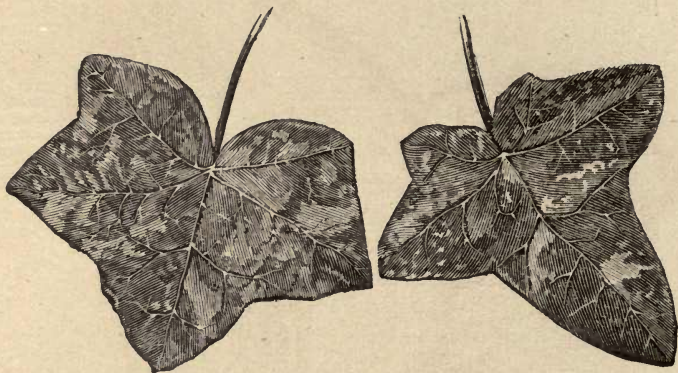
Marginata.



Sub-marginata.

GROUP 3.—GREEN-LEAVED FRUITING OR ARBORESCENT FORMS OF *HEDERA HELIX*.

MELANOCARPA, *The black-fruited ivy* (syn. *Arborescens*, *Baccifera nigra*).—The arborescent or fruiting form of *Hedera helix*, the common European ivy. The growth is tree-like, stout, and frequently branching; the leaves are uniformly ovate, varying in breadth and without lobes, light grassy green, glossy, and the



Discolor.

veins obscurely marked. This is the form in which our British ivy is usually met with on ruins and old walls and on the upper parts of old trees, &c.—wherever, indeed, it has ceased to climb and has formed a branching tree-like mass of vegetation. The arborescent form of *H. helix* is much less sportive than the climbing form, but not wanting in variety, as the members of this group will show. The commonest form of the plant is represented in the figure A, page 94, which may be termed the ivy of ruins, as distinguished from all others. The leaves are rarely lobed, the growth is compact, and a few scattered stem-roots occur on the young shoots, which enable them to grip the stone and obtain a firm hold before they branch out into smooth twiggy shoots bearing umbels of flowers. The figure B, page 95, represents a more diffuse habited plant, with leaves occasionally lobed and stems quite destitute of holding stem-roots.

CORRUGATA, *Crenated-leaved black-fruited ivy* (syn. *Palmata digitata*, *Helix incisa*, *Baccifera crenata*).—A pretty and distinct tree ivy, which grows freely and

soon forms a handsome pot-plant. The leaves agree very closely with those of "crenata." It bears fruit plentifully.



Sulphurea.

LATIFOLIA, *The broad-leaved black-fruited ivy* (syn. *Baccifera latifolia*).—A fine tree ivy, with broad ovate leaves of a deep green colour. If judged by its most obvious aspects it might be pronounced an intermediate form between *H. helix* and *H. canariensis* (*grandifolia*), and a careful diagnosis might not make anything else of it. It is the handsomest of the fruiting forms of *H. helix*.



Chrysophilla.

Aucuba Japonica viridis, and the small-leaved Hollies, in the plunging system. The plant figured at page 44 represents one of our best specimens, when covered with berries. It measures two feet across, and is only twenty inches high from the rim of the pot. The clusters of berries on the plant selected numbered forty-two. This is probably the true "poets' ivy," if the poets lay claim to any one in particular, because it occurs frequently in Italy and Greece.

LEUCOCARPA, *White-berried ivy* (syn. *Baccifera alba*).—This variety is in the Stoke Newington collection, if labels may be trusted; but as it has not yet fruited, the mention of its name must suffice.

CHRYSOCARPA, *Yellow-berried ivy* (syn. *Baccifera lutea*).—The most beautiful plant in this section, and one of the most valuable hardy evergreen shrubs to grow in pots for plunging in the outdoor winter garden. The growth is dwarf and compact, forming a dense, close, round bush; the leaves are ovate and entire, the colour a fine, rich, full green; the berries, which are produced in great abundance, are a dull deep orange colour, affording a quite unique and novel feature when the plant is used (as it is at Stoke Newington) with *Skimmia japonica*, *Crataegus pyracantha*, *Pernettya mucronata*, *Cotoneaster microphylla*, the female form of

GROUP 4.—VARIEGATED-LEAVED FRUITING OR ARBORESCENT FORMS OF *HEDERA* *HELIX*.

A.—VARIATION WHITISH OR "SILVERY."

ARGENTEA MAJOR, *Large silvery-leaved tree ivy* (syn. *Canariensis*, *Argentea elegans*, *New silver*).—If the laws of garden nomenclature were faithfully followed, this should be *Hedera helix arborescens* (vel *baccifera nigra*) *latifolia argentea marginata*—a trifle too much! Perhaps the more simple name *Argentea major* may be preferable. This is a true berry-bearing form, though its growth is free and somewhat scandent. It is the counterpart in the arborescent series, of *Marginata grandis* in the group of climbers, but surpasses that, and is the second best variegated ivy known. The leaves are broad, varying from an angular deltoid to a narrow ovate outline, with occasional obscure lobes. The green part of the leaf is deeply and richly coloured, the green being such as may be termed a holly-green. The margin is creamy or whitish, broad and rich; the whole leaf is highly varnished. The trade names of this fine variety are extremely absurd.

ARGENTEA MINOR, *Small silver-leaved tree ivy* (syn. *Marginata argentea*, *Marginata aurea*, *Arborea* var. *Pince's new silver*).—A more decidedly arborescent form than the foregoing, and one of the best of all the variegated ivies. The leaves of *Argentea minor* are almost uniformly ovate and slightly concave, but a few present short sharp side-lobes. The central part of the leaf is a deep grey green, with broad margin of clear creamy variegation. It bears berries abundantly, and is a true variegated form of *Melanocarpa*. One of the very best for pot-culture for the conservatory, and for the edges of flower-beds. Figured in the plate at page 78, second from top, left hand.

B.—VARIATION YELLOWISH OR "GOLDEN."

LUTEOLA, *The yellowish-tinted ivy* (syn. *Pumila aurea*, *Aurea spectabilis*).—This is decidedly the finest variety of its class, having a vigorous constitution and a superb character. The stems and leaf-stalks are usually green, but sometimes slightly purplish. The leaves vary from a broad ovate outline to an irregular rhomboid, and occasionally a few very neat three-lobed leaves appear. The central parts of the leaf are of a fine dark green, mottled with grey, the margin broad and of a rich yellowish cream colour. For conservatory specimen this variety cannot be surpassed. Figured at foot, left hand of plate, at page 78.

SUB-LUTEA, *The yellowish tree ivy* (syn. *Arborescens minor lutea*, *Arborescens*



Melanocarpa (A).



Melanocarpa (B.).

alba lutescens, *Hedera* var.).—The counterpart of *Sulphurea*, but a better plant, and well adapted for pot-culture, as it makes a pleasing specimen, conspicuous in winter by the abundance of its greenish-white and sulphur-coloured variegation. It rarely produces fruit. Figured at page 107.

AUREA, *The golden-leaved tree ivy* (syn. *Arborescens aurea maculata*).—Garden nomenclature would require this to be named *Hedera helix arborescens foliis aureis*, but as the designation "aurea" occurs nowhere else in this list, it may be adopted here, and should be sufficient for identification of the variety. This is a fine bold plant, with ovate leaves like those of the common green-leaved tree ivy, those at the ends of the young shoots being wholly of a clear deep golden colour; strikingly beautiful. Unfortunately this fine variety is inconstant. Figured at page 106, and in plate at page 62, top, left hand.

GROUP 5.—GREEN-LEAVED CLIMBING FORMS OF *HEDERA GRANDIFOLIA*
(CANARIENSIS).

GRANDIFOLIA, *The large-leaved ivy* (syn. *Canariensis*, *Hibernica*, *Vegeta*).—The Irish ivy is reported to have been found growing wild in Ireland, but "*Hibernica*" is not a good name for it, because it is a scarce plant there, and in like manner "*Canariensis*" is an objectionable specific designation, because this species ranges far beyond the Canary Islands, not only northward to Ireland, but southward to the continent of Africa. It is to be hoped the name now adopted may not offend for more than a moment those who know how many and how great are the difficulties of botanical nomenclature. There is but one other ivy which could dispute with this the title of large-leaved, namely, the one known as *Rægnieriana*; but that has a distinctive character in the leathery texture of its leaves, which readily suggests an appropriate name. *Hedera grandifolia* is not a very variable plant. The growth is remarkably free and robust, and it is the best of all ivies for clothing walls and large knolls quickly with a rich green carpet, and it is also well adapted for making bold broad edgings, and for forming large handsome pyramids in pots. The leaves are borne on long reddish or purple petioles; they are usually five-lobed, the centre lobe being larger than the side lobes, but occasionally extra large leaves are produced with five equal lobes, radiating as from a common centre, not projecting forward as in digitate varieties. The texture of the leaf is papery, the surface is quite smooth and hard, the colour is a rich deep green. Many interesting varieties have been selected here from amongst seedlings but none that are at present worthy of names and places in this list.



Corrugata.

VIRIDIS, *The light-green ivy* (syn. *Algeriensis*).—A light green form of *grandifolia*, distinct in many particulars, but easily traceable, as its relationships are obvious. Leaves large, varying from entire broad ovate or orbicular to a peculiar rounded three-lobed form, texture papery and smooth, colour yellowish green. A grand ivy for outdoor verandahs as well as for walls, its cheerful colour in the early part of summer being peculiarly acceptable. It also forms a noble pot-plant. Figured at page 99, and in the centre of the frontispiece.

GROUP 6.—VARIEGATED-LEAVED CLIMBING FORMS OF *HEDERA GRANDIFOLIA*.

VARIEGATA, *The variegated large-leaved ivy*.—A scarce variety, extremely handsome and very distinct. It grows slowly, and is by no means robust; the leaf-stalks are purplish, the leaves broadish wedge-shaped or obscurely three-lobed, the surface smooth and glossy, the colour of the central parts of the leaf dark green, the margin bright primrose cream colour. All the leaves are variegated alike, and the decided tone of yellow of the margin is common to them from first to last; it is scarcely paler in the old than in the young leaves. Figured in plate at page 78, second from top, right hand.

PALLIDA, *The pallid large-leaved ivy* (syn. *Golden-blotched*, *Hibernica*, *fol. var.*, *Aurea maculata*, *Canariensis var. aurea*, *Golden-blotched Irish ivy*).—This is well known, and deservedly so, for its beauty. It differs from the type only in its variegation, which occurs irregularly in "splashes," some parts of the plant being superbly coloured, while others are green, and differ in no respect from the common "Irish ivy." The variegation consists of a pale yellowish or primrose colour, with which some leaves are entirely overspread, while others are half green and half yellow, the mid-rib marking the division sharply; others, again, are blotched and patched with variegation. This never acquires a rich variegation, except when planted out, and then it is usually a noble plant, though irregularly coloured. Figured at page 100, and in the plate at page 62, centre, right hand.

MACULATA, *The blotched large-leaved ivy* (syn. *Latifolia maculata*, *Marmorata*, *Variiegata*).—The finest variegated ivy in the *grandifolia* group; an extremely beautiful plant. The young stems and leaf-stalks are a bright purplish-red colour; the leaves are broad, three-lobed, the lobes nearly equal in size, and occasionally curled and wrinkled. The variegation overspreads the whole plant, consisting in blotches, streaks, and dots of clear cream colour, intermixed with greyish green and full dark green. The abundance and constancy of colour, and the free growth

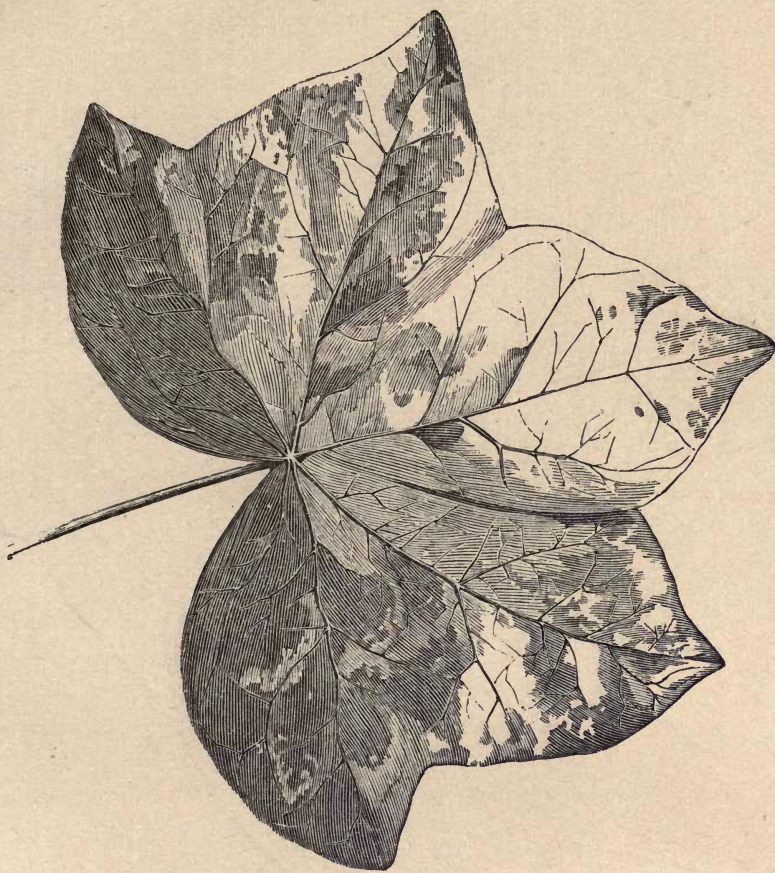


Viridis.



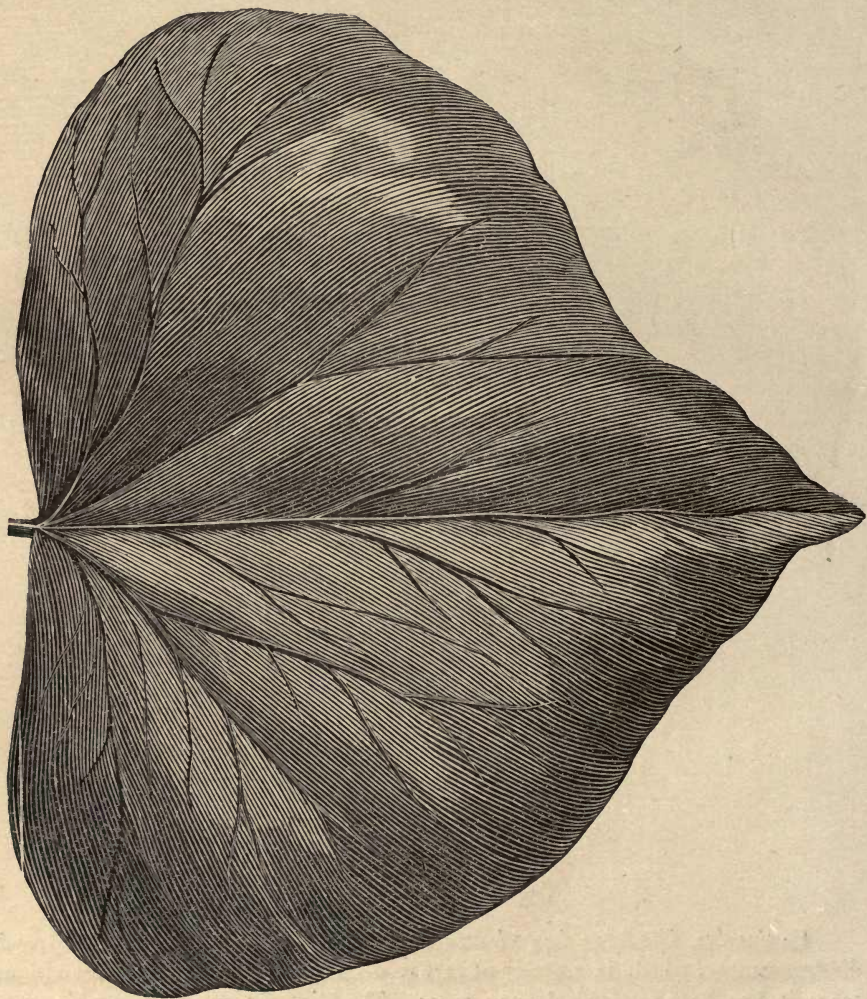
Pallida.

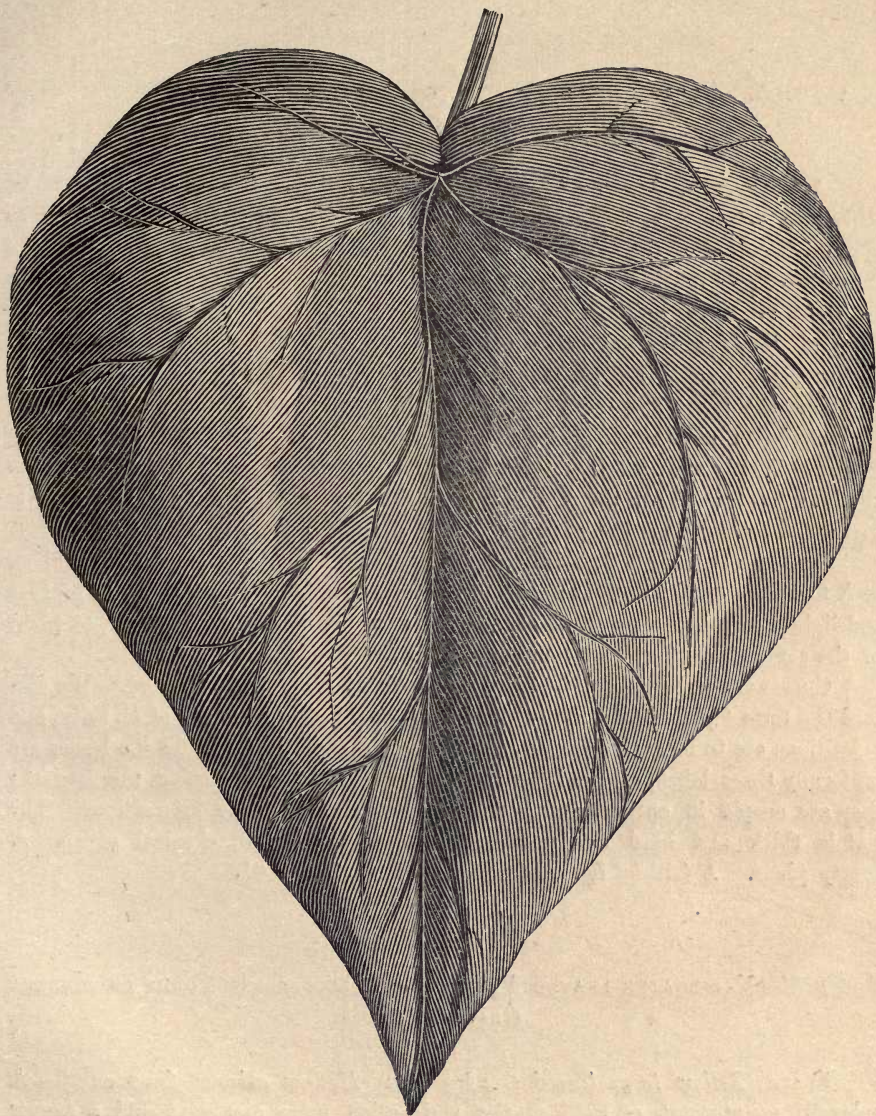
of this variety render it invaluable for pot-culture. Figured at page 101, and in the plate at page 62, centre, left hand.



Maculata.

CANESCENS, *The hoary large-leaved ivy* (syn. *Algeriensis foliis variegatis*).—A distinct variety, which is scarcely attractive when young, but extremely handsome when it has been established some years. The leaves are mostly irregular ovate in outline, rarely lobed; the central part of the leaf consists of a greyish green colour, resulting from the intermixture of a faint wash of the variegation over it, the result being a kind of bloom or hoary appearance; the broad margin is of a clear cream colour. Figured in centre of plate at page 78.

*Arborescens.*



Coriacea.

GROUP 7.—GREEN-LEAVED FRUITING OR ARBORESCENT FORMS OF *HEDERA GRANDIFOLIA*.

ARBORESCENS, *The tree-like large-leaved ivy* (syn. *Canariensis arborescens*, *Hibernica arborescens*, *Canariensis fructifera*).—Sufficiently known, perhaps, as the fruiting form of the Irish ivy, yet, as we sometimes see in pictures crowns of large-leaved ivy overhanging turrets and buttresses, &c., incorrectly drawn, it may be right to say, if only for the information of artists, that usually the fruiting form of the Irish ivy has entire ovate leaves; the occurrence of lobes is rare. Under pot-culture this form varies considerably, now and then throwing out a climbing shoot, making many partially-lobed leaves, and presenting the normal characteristics of *Viridis*. Likely enough, *Viridis* of this list (*Algeriensis* of gardens) is only a robust form of *arborescens*, which has partially run back to a climbing state; if so, the number of entire leaves *Viridis* produces is fully accounted for. Figured at page 102.

CORDIFOLIA, *Heart-shaped-leaved tree ivy* (syn. *Hibernica arborescens latifolia*).—A fine form of *Arborescens*; the leaves are uniformly cordate, thicker in texture and lighter in colour than those of *Arborescens*. It makes a beautiful pot-plant of the same cheerful green colour as *Viridis*.

CUSPIDATA MAJOR, *Cuspid-leaved tree ivy* (syn. *Hibernica palmata*).—We discard the term “*palmata*” because it has been assigned to a variety of *H. helix*, and repetitions are to be avoided. Besides, *palmata* is inappropriate, for the leaves are uniformly three-lobed, all the lobes project forward, the centre being the largest; they are cuspid in outline, and peculiarly “cockled” at the bifurcations. The leaf is thick and hard like parchment, colour deep, full, cheerful green. A pretty plant. A faithful figure of a leaf is given at page 81.

GROUP 8.—VARIEGATED-LEAVED FRUITING OR ARBORESCENT FORMS OF *HEDERA GRANDIFOLIA*.

FLAVA, *Yellow large-leaved tree ivy* (syn. *Hedera arborea flava var.*).—A splendid counterpart of *Pallida*, the variegation more abundant and a deeper tone of yellow. A decidedly arborescent variety.

STRIATA, *Striped large-leaved tree ivy* (syn. *Hedera arborea latifolia striata*).—A bold and handsome variety, with stout, broad leaves, which vary in form from broad ovate or cordate to bluntly three-lobed; the prevailing colour is a bright cheerful green, sparingly striped and patched with creamy or yellowish variegation. Figured in plate on page 78, bottom, right hand.

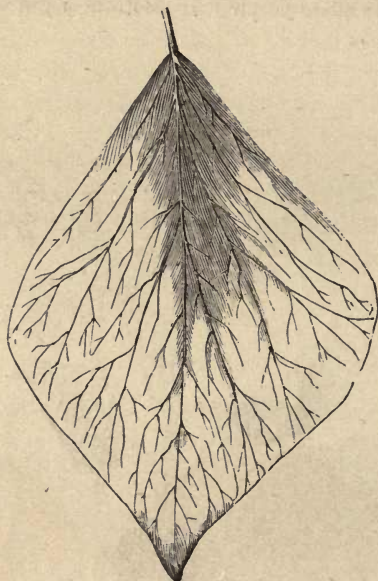


Argentea minor.

GROUP 9.—GREEN-LEAVED CLIMBING FORMS OF HEDERA CORIACEA OR COLCHICA.

CORIACEA, *The thick-leaved ivy* (syn. *Colchica*, *Rægneriana*, *Cordifolia*).—This, the Asiatic ivy, is the *Hedera Colchica* of Koch, best known in gardens under the synonym *Rægneriana*. It is noble in habit, climbing freely, but somewhat slowly. The young stems and leaf-stalks are slightly tinged with purple. The leaves are large, frequently attaining to a length of seven inches, and a breadth of

five inches; they are broadly cordate in form, usually blunt at the apex, but sometimes elegantly acuminate. The texture of the leaf is leathery, the surface hard and smooth, the colour deep green, finely varnished. Figured at page 103.



Aurea.

DENTATA, *The toothed thick-leaved ivy*.—An interesting garden variety of *Coriacea*. In general form the leaf is cuneiform, but the outline is interrupted by two short cuneiform lobes placed symmetrically on either side, and the edge of the leaf throughout is beset with small sharp teeth rather distantly placed, and all pointing forwards.

PURPUREA, *The purple thick-leaved ivy*.—A fine purple-leaved variety of *Coriacea*; the autumnal colour is sombre bronzy purple, mottled with dull green, the principal veins being of a reddish colour.

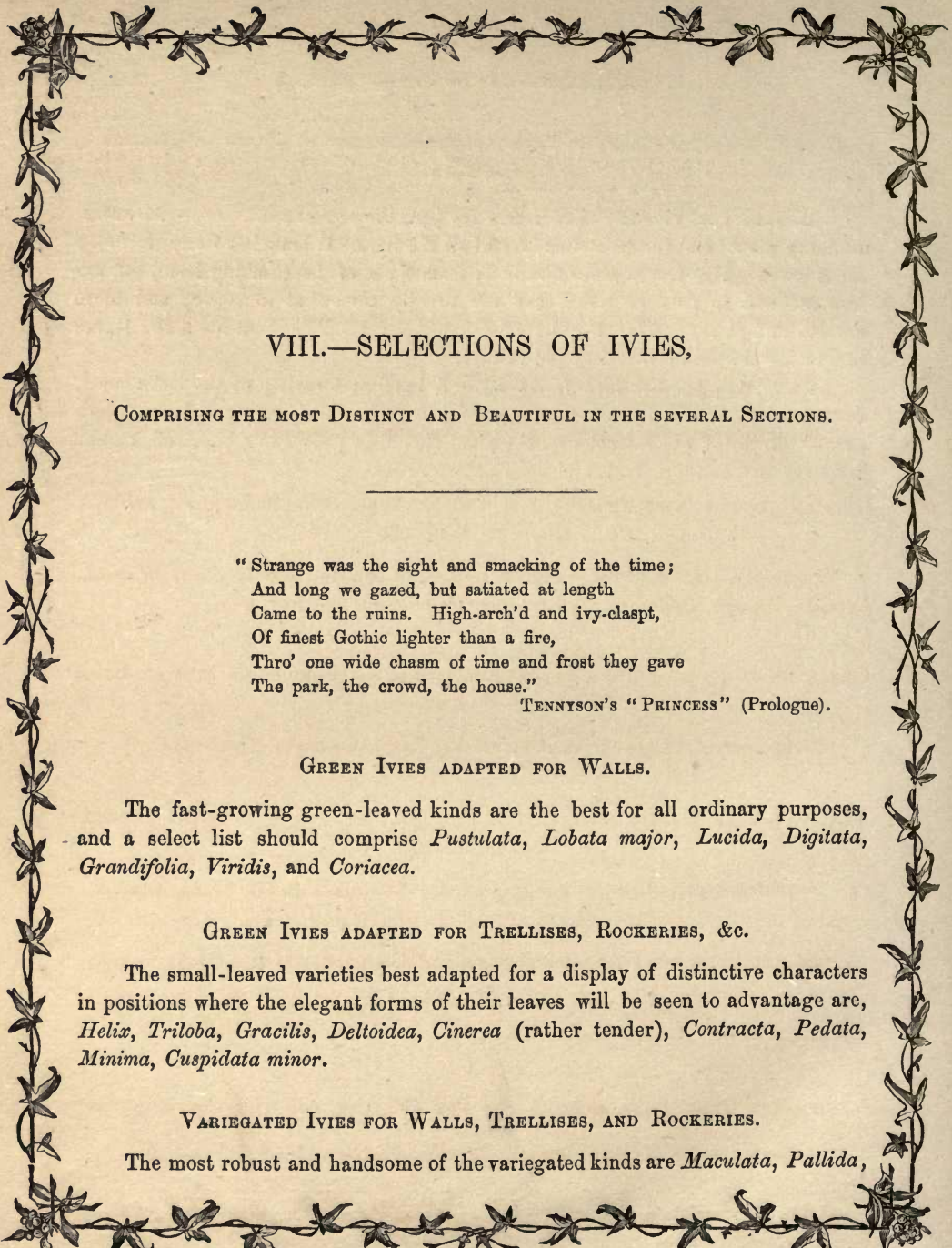
GROUP 10.—GREEN-LEAVED FRUITING OR ARBORESCENT FORMS OF *HEDERA* CORIACEA.

DENDROIDES, *Tree-like thick-leaved ivy* (syn. *Rægnieriana arborea*).—An extraordinary plant, and the most tree-like of all the ivies. It branches freely, forming stout wood. The leaves differ but little from those of the climbing form, but are less inclined to produce lobes, and are usually somewhat narrower, and more smooth and glossy. This may be mistaken for a rhododendron when the leaves become somewhat narrowed by pot-culture.

PICTA, *The painted thick-leaved ivy*.—A handsome variety of the last named, distinguished from it by rich mottlings of bronzy brown, bronzy purple, and dark green. To bring out the colours, the plant should be grown in a poor soil, and be fully exposed to the influence of light and air.



Sub-lutea.

A decorative border of ivy leaves and vines frames the entire page. The border is composed of a central vine with leaves and small flowers, which branches out to form a rectangular frame around the text.

VIII.—SELECTIONS OF IVIES,

COMPRISING THE MOST DISTINCT AND BEAUTIFUL IN THE SEVERAL SECTIONS.

“Strange was the sight and smacking of the time;
And long we gazed, but satiated at length
Came to the ruins. High-arch'd and ivy-claspt,
Of finest Gothic lighter than a fire,
Thro' one wide chasm of time and frost they gave
The park, the crowd, the house.”

TENNYSON'S “PRINCESS” (Prologue).

GREEN IVIES ADAPTED FOR WALLS.

The fast-growing green-leaved kinds are the best for all ordinary purposes, and a select list should comprise *Pustulata*, *Lobata major*, *Lucida*, *Digitata*, *Grandifolia*, *Viridis*, and *Coriacea*.

GREEN IVIES ADAPTED FOR TRELLISES, ROCKERIES, &c.

The small-leaved varieties best adapted for a display of distinctive characters in positions where the elegant forms of their leaves will be seen to advantage are, *Helix*, *Triloba*, *Gracilis*, *Deltoidea*, *Cinerea* (rather tender), *Contracta*, *Pedata*, *Minima*, *Cuspidata minor*.

VARIEGATED IVIES FOR WALLS, TRELLISES, AND ROCKERIES.

The most robust and handsome of the variegated kinds are *Maculata*, *Pallida*,

Canescens. For dwarf walls and select sheltered nooks in rockeries the following are eminently desirable—*Discolor*, *Sulphurea*, *Marginata grandis*, *Marginata major*, *Marginata aurea*, *Sub-marginata*, *Succinata*, *Chrysophylla*.

GREEN IVIES ADAPTED FOR BOUNDARY LINES IN GARDENS.

Pustulata, *Heterophylla*, *Crenata*, *Lobata major*, *Grandifolia*, *Viridis*.

VARIEGATED IVIES ADAPTED FOR EDGING FLOWER BEDS.

Marginata grandis, *Marginata major*, *Succinata*, *Canescens*.

GREEN CLIMBING IVIES ADAPTED FOR POT CULTURE, FOR FURNISHING FLOWER BEDS IN WINTER.

Pustulata, *Heterophylla*, *Tortuosa*, *Lobata major*, *Sagittæfolia*, *Rugosa*, *Crenata*, *Lucida*, *Deltoidea*, *Minima*, *Grandifolia*, *Viridis*, *Coriacea*.

GREEN TREE IVIES ADAPTED FOR POT CULTURE, FOR FURNISHING FLOWER BEDS IN WINTER.

Melanocarpa, *Chrysocarpa*, *Arborescens*, *Cuspidata major*, *Dendroides*.

VARIEGATED TREE IVIES ADAPTED FOR POT CULTURE, FOR FURNISHING FLOWER BEDS IN WINTER.

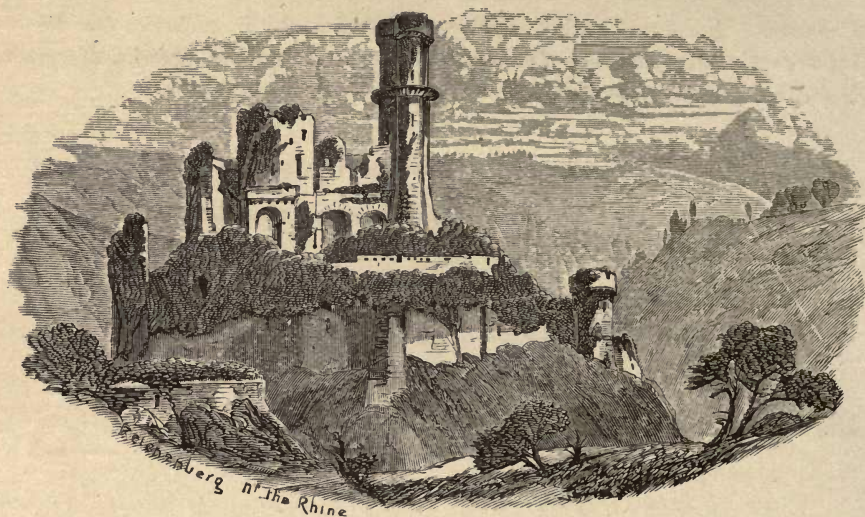
Argentea major, *Argentea minor*, *Luteola*, *Sub-lutea*, *Aurea*, *Flava*, *Striata*.

VARIEGATED CLIMBING IVIES ADAPTED FOR POT CULTURE, FOR THE CONSERVATORY.

Marginata grandis, *Marginata major*, *Marginata media*, *Marginata minor*, *Marginata rubra*, *Sub-marginata*, *Succinata*.

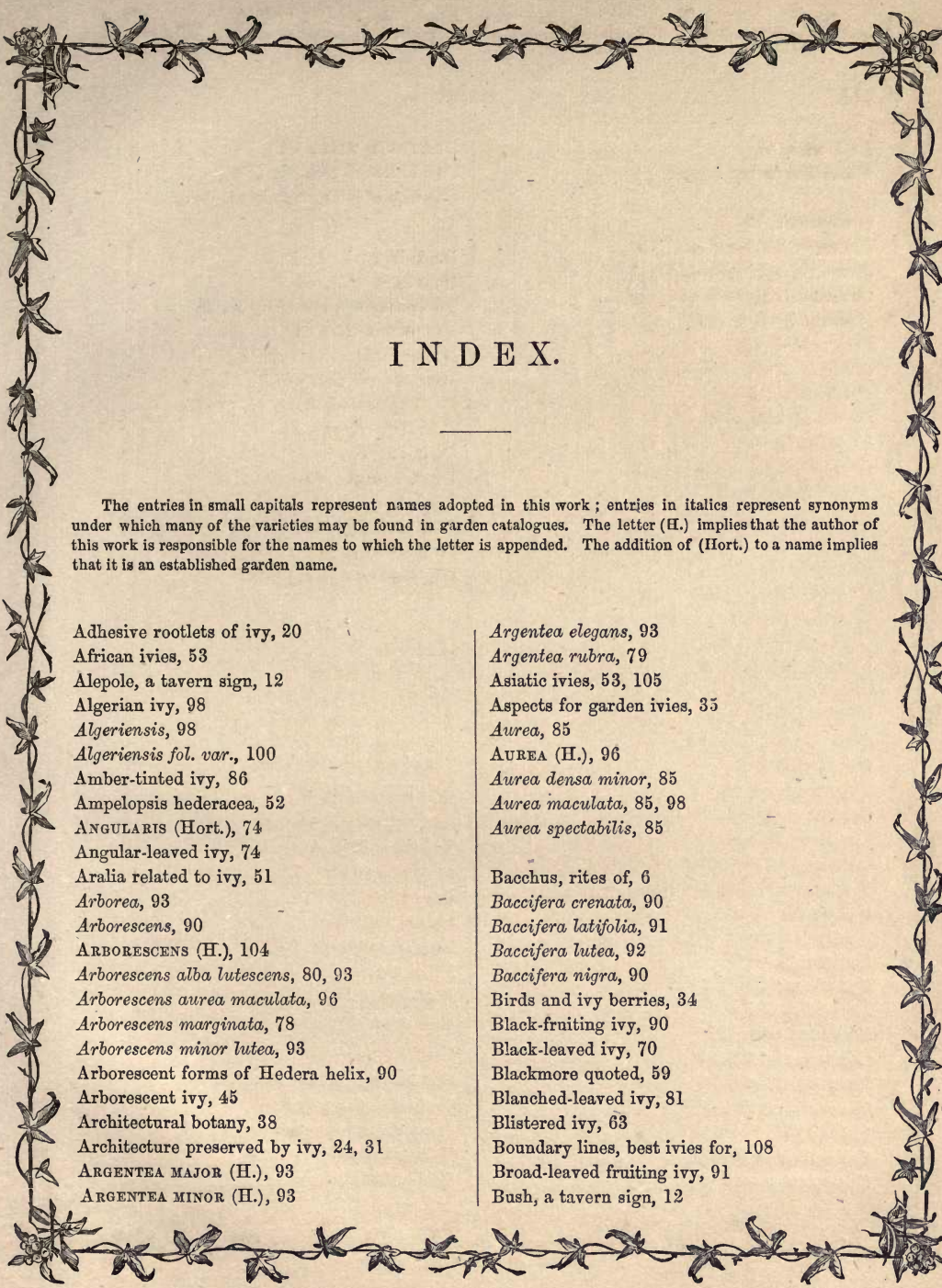
VARIEGATED TREE IVIES ADAPTED FOR POT CULTURE, FOR THE CONSERVATORY.

Argentea major, *Argentea minor*, *Luteola*, *Sub-lutea*.



"How sweetly sad our pensive tears
 Flow o'er each broken arch that rears
 Its grey head through the mists of years!
 And where are now the dreams of Fame,
 The promise of a deathless name?
 Alas! the deep delusion's gone!
 And all except the mouldering stone,
 The wreath that deck'd the victor's hair,
 Hath, like his glory, withered there;
 And Time's immortal garlands twine
 O'er Desolation's mournful shrine,
 Like Youth's embrace around decline."

MALCOLM'S "RUINS OF PALMYRA."

A decorative border of ivy leaves and vines frames the entire page.

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The entries in small capitals represent names adopted in this work ; entries in italics represent synonyms under which many of the varieties may be found in garden catalogues. The letter (H.) implies that the author of this work is responsible for the names to which the letter is appended. The addition of (Hort.) to a name implies that it is an established garden name.

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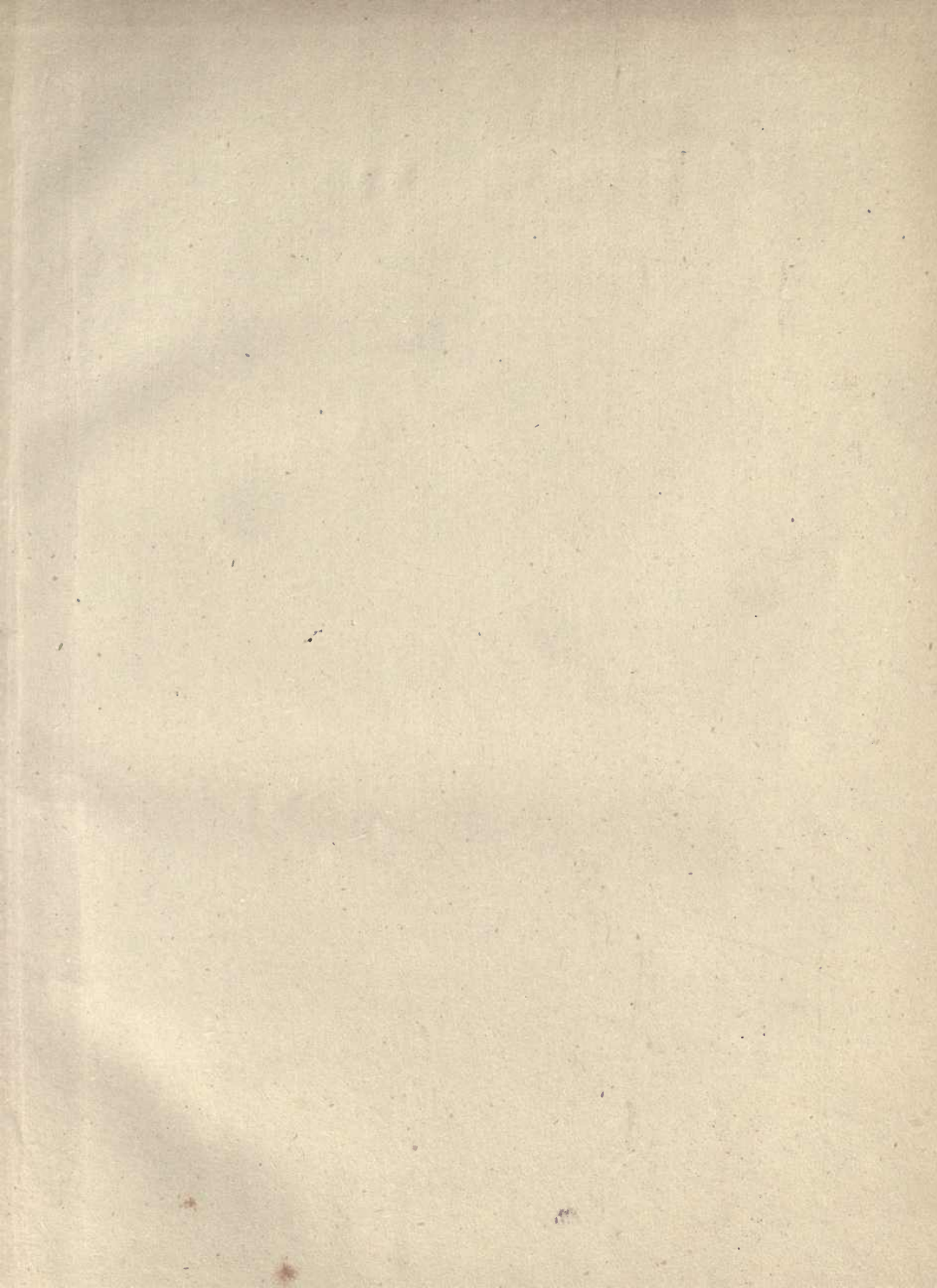
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